

Minicam Photography

DECEMBER 1947

25 CENTS

30 CENTS IN CANADA



In this issue

Camera Survey

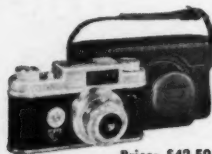
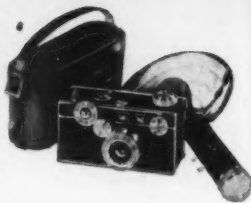


ARGUS MODEL A-2
F4.5 Anastigmat, coated, color-corrected lens. Automatic shutter with speeds from 1/25 to 1/150. Built-in extinction-type exposure meter. Optical viewfinder. Takes 35 mm. film.

Price: \$27.50
Fed. Excise Tax: 4.58
Carrying Case: 8.50
TOTAL \$37.58

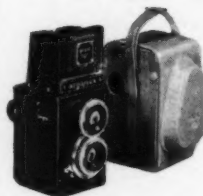
ARGUS MODEL C-3
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Price: \$56.75
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Carrying Case: 8.50
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Price: \$42.50
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Carrying Case: 8.50
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TWIN-LENS ARGOFLEX*
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*REG. U.S. PAT. OFF. Price: \$52.40
Fed. Excise Tax: 8.73
Carrying Case: 8.50
TOTAL \$69.63



Picture this for an argus Christmas!

It's just as easy to understand what makes a man a camera fan as it is to decide what he wants most for Christmas. So, if you have someone on your Christmas list who has fallen for things photographic, here's a sure way to make this his Happy, Happy Holiday.

... Give Him An ARGUS Camera

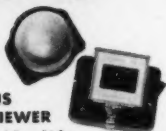
You'll find as much good cheer in giving an Argus as he'll find in receiving one. For, when you give an Argus camera — or any Argus product — you know you give your best. See your favorite Argus dealer today. He'll be happy to help. If any item shown here is temporarily out of stock, be sure to order it today!

ARGUS, INCORPORATED • ANN ARBOR, MICHIGAN

ARGUS POCKET VIEWER

Permits portable slide shows. Just insert slide, and press button. You get a brilliantly magnified image of any 35 mm. color slide.

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(Complete with Magnaslide)



ARGUS MINCA

F9.7 precision-ground double lens. Three easy-to-use settings for all outdoor pictures. Speed of 1/80 of a second helps eliminate blurry pictures. 828 film.

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Precision-ground. Set includes: Light Yellow; Dark Yellow; Green; Red; Haze and Outdoor Filter for indoor-type kodachromes.

Price: \$2.25 each (30 mm diameter)
Price: \$2.85 each (41 mm diameter)



ARGUS SCOPE

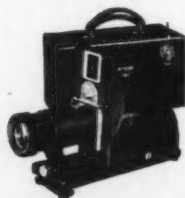
Full 20-power Scope for hunting or fishing trips. Coated lens for sharp, clear vision even in poor light. Focusing is quick, easy. Adapter for camera tripod, \$6.00 extra.

Price: \$74.50
Carrying Case: 15.00
TOTAL \$89.50

ARGUS PROJECTOR

Uniform illumination to edges. Takes slides right side up. Projects 35 mm. or Bantam slides. Film strip adapter available for unmounted 35 mm. or Bantam film strips, \$3.95 extra.

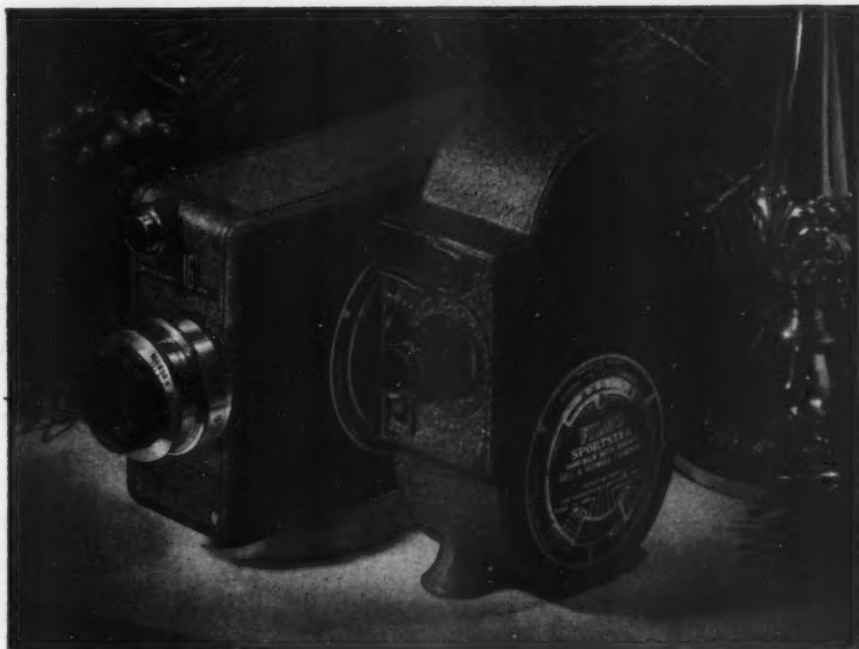
Price: \$31.85
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Minicam Photography

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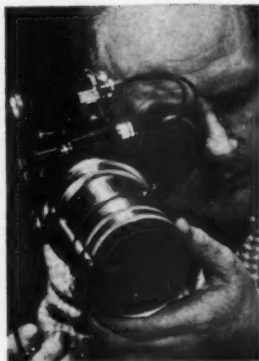
Due to the length of the Camera Survey, Part 2 of Baumgaertel's "Are You Color Conscious" will appear next month.

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Camera Survey
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Cover by SHINEY WRIGHT
COVER GIRL—PAM NOVAK

MINICAM PHOTOGRAPHY (TITLE REG. U. S. PAT. OFF.) PUBLISHED AT 22 EAST 12th ST., CINCINNATI, OHIO. PUBLISHED MONTHLY BY THE AUTOMOBILE DIGEST PUBLISHING CORP. YEARLY SUBSCRIPTION, \$2.50 IN U. S. A. AND POSSESSIONS, CANADA AND COUNTRIES IN PAN-AMERICAN POSTAL UNION, \$3.00. ELSEWHERE, \$3.50. SINGLE COPIES, 25c. CANADA, 30c. EASTERN ADVERTISING OFFICE: EVERETT GELLERT, 41 PARK AVENUE, NEW YORK CITY, PHONE LEX. 2-6183. MIDWEST ADVERTISING OFFICE: BERNARD A. ROSENTHAL, 333 NO. MICHIGAN, CHICAGO, ILL., PHONE CENTRAL 3039. WEST COAST ADVERTISING OFFICE: SWAIN ASSOCIATES, 639 SOUTH WILTON PLACE, LOS ANGELES 5, CALIFORNIA, PHONE FITZROY 4146. ENTERED AS SECOND CLASS MATTER AT CINCINNATI, OHIO, U. S. A., MARCH 21, 1938, UNDER THE ACT OF MARCH 3, 1879. ESTABLISHED 1937.

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The Last Word

The Farm Scene Cover

Sirs:

Thanks for at least one cover—October—in which females are conspicuous by their absence. In a land as big as ours there is enough beauty to photograph for a lifetime without repetition. A lurid female in a new pose each month is just like serving macaroni and cheese for dinner each evening; it loses its appeal in a hurry. Let MINICAM'S good work continue.

R.F.D. 2,
Burley, Idaho.

HASLETT B. LEIGH.

Sirs:

I know a magazine cover with drawing power when I see one, and MINICAM pulled a wash-out in October. It takes a pretty girl to sell a magazine cover the same as it takes pretty girls to put billboard advertisements across. You can't do it with the "Fine Art" stuff. I'll bet your October circulation dropped 15%.

Philadelphia, Pa.

DEAN L. SACHS.

Sirs:

MINICAM'S October cover by Avery Slack is one of the most beautiful and exciting I have ever seen. Studied at arms length it has a most unusual third dimensional quality—plus beautiful color and composition.

Avery Slack is indeed a sensitive artist, and photography of his kind depicts a peace and calm that this poor, unhappy world needs right now.

Radio City Sta.,
New York.

HILDEGARDE.

Unrationed?

Sirs:

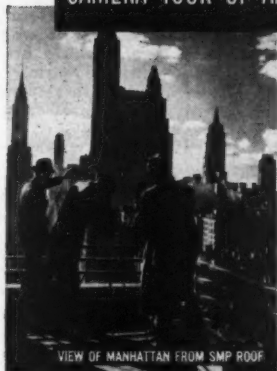
Since the Sept. MINICAM didn't contain a single dog picture, I'm making up for it. Here is a Speed Graphic shot of two purrs that haven't wound up on a Berlin dinner table—yet.

Signal Branch
Hqrs., Berlin, Germany

NORMAN R. CRUM.



CAMERA TOUR OF AMERICA'S LARGEST SCHOOL OF MODERN PHOTOGRAPHY



VIEW OF MANHATTAN FROM SMP ROOF



Reason for taking you "behind the scenes" this month is to correct a misconception. When the picture (left) appeared in our last ad, captioned "Dramatic Camera Highlights from the House on 57th Street", some thought this small building housed SMP. Actually, the School occupies one-third of a 20-story skyscraper and one-quarter of a Park Avenue building. Let's take a "photo-trip" through the School together!

H. P. Sidel Director

The School of Modern Photography



A PORTRAIT DEPT PRINTING LAB

1. Most modern printing lab in America (and believed to be the largest of its kind) is the SMP air-conditioned Portrait Dept. lab. (left). Contains 98 enlarging and printing machines, and over 100 ft. of stainless steel sink. Darkroom eyestrain is banished by the first over-all fluorescent safe-lights ever used commercially—a unique development of the School in co-operation with the Defender Division of DuPont.

2. Unsurpassed anywhere, SMP's studios provide modern professional equipment that speeds mastery of skilled photo-techniques. Typical is air-conditioned Portrait Studio (right). Through well-planned class and progress assignments, top-flight instructors develop each student's skill in interpreting character expression.



ONE OF SMP'S MANY STUDIOS



"SHOOTING" IN COMMERCIAL STUDIOS

3. America's most photographed models, booked by SMP's Casting Director INEZ ROGERS (left) at the rate of 100 a month, add still another professional touch to the School's cosmopolitan atmosphere. In Studio "C" (above), models are "shot" by Fashion and Industrial Photography students as part of regular class assignments—just one of SMP's many modern methods of instruction.



INTERVIEWING MODELS



MODERN COLOR STUDIO

4. Color photography is a highly specialized field, demanding technical excellence and a thorough knowledge of

its exacting processes. To perfect their color technique and keep abreast of developments, amateurs and professionals come to SMP for expert training. The School's color studios (above) are unsurpassed anywhere for superb, up-to-the-minute equipment.



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5. Information Please! Into these reception rooms have walked thousands of beginners and careerists. Question most often asked: "What about tuition fees?" They're exceptionally moderate for specialized courses or complete study programs, day or evening. Visit the School or write for Catalog of Courses. Address H. P. Sidel, Director, Dept. M12.

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Camera



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ROLLEICORD, f3.5 Tessar, exc.	159.50
IKOFLEX I, f3.5 Zeiss, LN	135.00
EXAKTA B, f3.5 Exakta, LN	105.00
ARGOFLEX, f4.5 coated, case, N.	69.63

35mm CAMERAS

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LEICA C, chrome, f3.5 Elmar, Like New	119.00
LEICA IIC, f1.5 Xenon, LN	448.00
CONTAX II, f1.5 Sonnar, LN	325.00
RETINA II, f3.5 Xenar, coupled, exc.	115.00
WELTINI, Streamlined, f2.8 Tessar, Like New	135.00
ROBOT II, f3.5 Tele Xenar, exc.	130.00
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ZEISS IKONTA 35, f3.5, case, New	83.90
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ARGUS C2, f3.5 lens, case, LN	44.50
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ARGUS A2, f4.5 coated, case, New	29.85

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SS DOLLY, f2.9 Trioplan, exc.	52.50
VOIGT BESSA, f4.5 lens, case, N	81.00
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- ☐ I am interested in a cash or trade-in allowance on the following equipment:

Name

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City

State

Mortensen's Morocco

Sirs:

It was good to see Mortensen back in Minicam again after all these years. I agree with the editors that *Morocco* (Sept. Picture Section) is one of Mortensen's best pictures. I, for one, would like to see you publish a series of Mortensen's articles on the order of those you published five or six years ago.

Ashbury, Conn.

HARLEN MILLBRAE.

Sirs:

The determination of what is 'of merit' in a magazine is up to its editors, but it is a reader's privilege to disagree. On page 27 of the Sept. Picture Section is the kind of nude I like to see because it stands alone as a picture. On page 30 is the kind I don't like—the product of Mr. Mortensen's flawless technique in *Morocco* is just plain sex and I see no artistry in it.

Berkeley 4, Calif.

ARTHUR H. PRIDDY.

Nothing New Under the Sun?

Sirs:

Bill Orser of Rochester, had a clever idea in the picture of his wife that was published in MINICAM's Sept. Last Word column. In fact, I thought it was a clever idea when I published the enclosed original of Skating Star Vada Simmons in *The Rochester Sun* in May of '46.

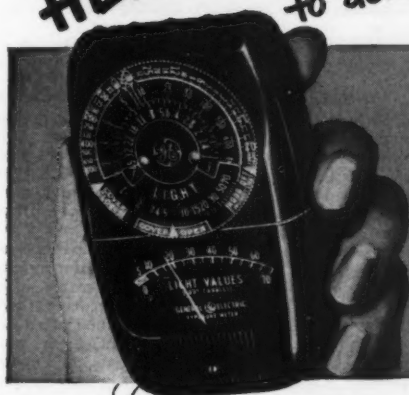
All kidding aside, I suspect the pose had been used even before I got around to it (though I had never seen it before). And Sun-reading Orser is welcome to whatever picture ideas we can pass along to him.

Rochester, N. Y. ORVILLE ALLEN, Editor

The Rochester Sun.



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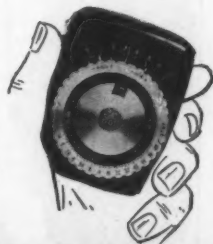
Makes thrilling color shots for better pictures so easy and sure. Good for movies and stills. Extremely accurate. Measures reflected and incident light. One-hand operation. ASA calibration. Sturdy. Dependable. And it's 3 meters in one!

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Solution to Scratched 35mm Negs.

Sirs:

Mr. Heinrich's letter in the Last Word column has solved my problem. All except one roll of 35mm negatives exposed in the Mediterranean area were scratched beyond salvage. I practically disassembled my Contax looking for the trouble. Now I know that the plastic cartridges were to blame; my only good roll of negatives came from a re-loaded "paper" cartridge.

Norfolk, Va.

D. H. HOARD.

Sirs:

We have noted with interest Mr. Lawrence Heinrich's letter describing the difficulty he has experienced with plastic 35mm cartridges. It is unfortunate that thousands of 35mm fans who have experienced similar trouble with this type of cartridge have put up with it without complaint. It is high time buyer's resistance drove plastic cartridges from the market.

Use of plastic cartridges for reloading or loading bulk 35mm film originated during the war when metal cartridges were scarce. Because of the low cost of manufacturing these cartridges, the practice was continued after the end of the war. In every respect, these cartridges were, and are, inferior to either the regular Kodak films or reloads in metal cartridges. The quality of the felt used in them is inferior, causing streaks on the film, and many times the caps are so poorly fitted that they are easily separated from the cartridge, causing edge fog on the film.

If and when a sufficient number of 35mm users make themselves heard, as they should have long ago, 35mm film loading concerns will be forced to adapt their policies to the practicability of their product, rather than to the economy-in-production factor alone.

New York 1, N. Y.

S. F. SPIRA,

Spiratone Fine Grain Laboratories.

Homemade Enlarger Tips

Sirs:

May I offer some suggestions concerning Mr. Haffter's *Homemade Enlarger* article in the Oct. MINICAM?

First, for those who will mount the enlarger on a bench or baseboard instead of a floor-to-ceiling mount, I suggest using 1" cold rolled steel shafting in place of the iron pipe. This material will take a 3/4" pipe thread for use in flanges, etc., and is much stiffer and smoother than the pipe. Also, I suggest a babbitted "pillow block" bearing for the enlarger slide instead of the reamed Tees. This bearing has bolt holes which can be attached to the enlarger support, can be drilled and tapped to hold the hand knob screw, and can be shimmed to slide smoothly on the shafting.

Another nice improvement is to mount a spring window counterbalance on the enlarger support and connect to the top of the column. These can be obtained from builder's supply sources in sizes to counterbalance almost any weight enlarger.

I have found that "Solex" heat absorbing window glass (made by Pittsburgh Plate Glass)

(Continued on page 133)

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| 3 Shakeproof Safety Catch | 11 Finger Grip Carrying Handle |
| 4 Feather Touch Adjusting Handle (U. S. Pat.) | 12 Streamlined Design |
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| 6 Built-In Shock Absorbers* | 14 Complete Range of Screen Heights |
| 7 Automatic Leg-Lock | 15 Unconditional Guarantee |
| 8 Rubber-Ball Tripod Feet | |

*Pat. Pending

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PHOTO MARKETS

Compiled by MAY SULLIVAN

Ford Times, publication of the Ford Motor Company, 3000 Schaefer Road, Dearborn, Michigan, likes to receive a detailed list of topics and regions covered by the prospective contributor rather than the work itself. *Ford Times* stresses the fact that their needs comprise photographic stories on regions of tourist interest, one-picture stories showing particularly scenic spots, and occasional picture stories of nationality groups in the country. They are also interested in picture stories or single pictures presenting unusual uses or ingenious adaptations of Ford, Mercury or Lincoln cars or engines. Black-and-white and color are both acceptable. All color work should be available in transparencies larger than 35mm and all black-and-white work should be glossy prints.

Frontiers, the Natural History Magazine of the Academy of Natural Sciences of Philadelphia, uses glossies of birds, animals, insects, plants, etc., usually in connection with articles. Occasionally busy single photos. Rate for one time use from \$3.00 to \$5.00. No captive animals; no shooting pictures. All pictures and especially sequences should be captioned and necessary credits stated. Decisions in about two weeks. Payment on publication. Address 19th and the Parkway, Philadelphia 3, Pa.

Health, 111 Avenue Road, Toronto 5, Canada, is in the market for cover pictures—series of good action pictures of sports; skiing for the January-February number, golf or baseball for the May-June, football for the September-October, etc.

Hudson's Bay Company, Hudson's Bay House, Winnipeg, Canada, want material that has to do with the Canadian North. Actually, a picture could be taken in the States but if it looks like a Canadian scene it could be used. Most of the photographs purchased by this publication are used to illustrate articles, but in every issue they run a spread of pictures chosen for their photographic excellence rather than for what they illustrate. Photographs must look natural. The editor points out that their magazine is edited for people who know the North and pictures they accept must have an air of genuineness about them. Rate of payment, of course, depends on the excellence of the picture. Black-and-white only.

The Camera, 306 North Charles Street, Baltimore 1, Maryland, in celebration of its 50th year of publication of this magazine, announces a series of Photographic Contests with prizes totaling \$10,000. The contest is open to all photographers and features five separate di-

visions, including: black-and-white prints; 2 x2" color slides; 8 and 16mm home movies; color prints, and prizes will be awarded to the 52 best camera club prints of the year. Official entry blanks may be obtained by writing to the General Contest Editor.

Santa Claus Land, Santa Claus, Indiana, invites all photographers to visit this land of make-believe and take pictures of the park where you will find characters from famous fairy tales and Mother Goose rhymes. Good photographs are purchased from time to time by the manager of the park, and are used for publicity purposes throughout the year.

Columbia Newsphotos, 60 East 42nd Street, New York 17, New York, can use photographs of news, semi-news, and feature material in single shots and sets. Animal pictures, how-to-do, scientific developments, oddities in the news and science, rotogravure material, good scenic, foreign pictures, fashions. \$3.00 to \$10.00 is paid for accepted black-and-white photos, and \$25.00 to \$100.00 for Kodachrome. Color contributions must be 4x5 and of best quality.

The Farm Quarterly, one of our own publications, is constantly in the market for good functional photographs—showing how something is done—and should be close-up. The photographic idea of *Farm Quarterly* is to combine both a functional scene with good composition and print quality. Both color and black-and-white are used. No 35mm color. No hand-colored pictures. Larger transparencies preferred. In submitting black-and-white, send 11 x 14's only. Address Photographic Editor, *Farm Quarterly*, 22 E. 12th Street, Cincinnati, Ohio.

The following syndicates are always desirous of seeing the best in photographic work:

Black Star, 420 Lexington Ave., New York City.
European Picture Service, 353 Fifth Ave., New York City.

Free-Lance Photographers Guild, 219 E. 44th St., New York City.

Rapho-Guillumette Pictures, 475 Fifth Ave., New York City.

Harold M. Lambert Studios, 2801 Cheltenham Ave., Philadelphia 19, Pa.

Monkmeyer Press Photo Service, 225 Fifth Ave., New York City.

Pictorial Feature Service, 11 East 49th St., New York City.

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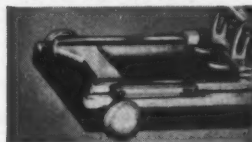
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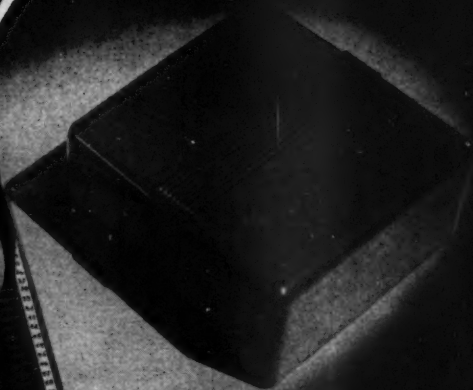
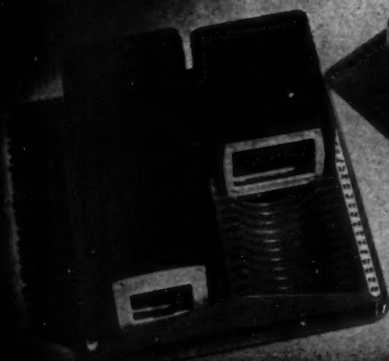
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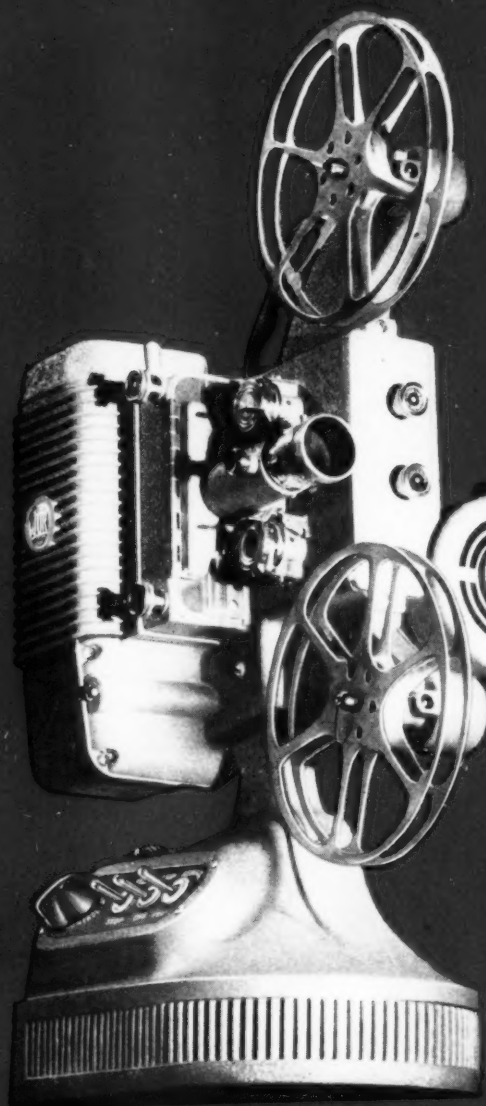
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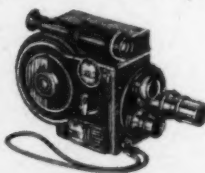
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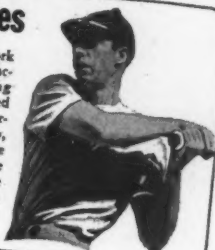


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Events you'll never forget, events you'll want to re-view. The American Legion Parade. The Monroe Doctrine of Latin America. The Georgia governorship. Solo around the world. *The Texas City disaster. *The Collyer mystery. *The hurricane. Subject to change without notice. *short versions include these events only.



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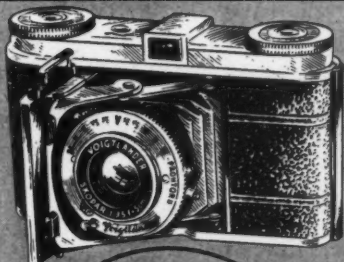
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WINNERS OF \$100 PRIZES

Hugh Ackroyd, Portland, Ore.
Glen Dixon, Mt. Vernon, Wash.
Jack Kline, Chicago, Ill.
Glen & Elsa Scott, Glendale, Calif.
Jack Stevens, San Diego, Calif.

HONORABLE MENTION WINNERS OF MINICAM SUBSCRIPTIONS

Jerry Anson, Los Angeles, Calif.
John Beranek, San Francisco, Calif.
Jack Breed, Tucson, Ariz.
Que Chin, Seattle, Wash.
Lou Gardner, Detroit, Mich.
Leo J. Heffernan, New York City.
Hilda Hotchkiss, Hagerstown, Md.
Lou Jacobs, Jr., Pittsburgh, Pa.
Thomas Limborg, Minneapolis, Minn.
D. John Lucey, Durban, South Africa.
Victor D. Mayman, Hollywood, Calif.
Cecille Tenny Parker, Seattle, Wash.
Bob Murray, Plandome, N. Y.
Fred A. Ragsdale, Los Angeles, Calif.
S. Alton Ralph, Springfield, Mass.
Dr. I. W. Schmidt, New York City
Joseph Janny Steinmetz, Sarasota, Fla.
Lois Steinmetz, Sarasota, Fla.
John P. Strang, West Hartford, Conn.
Theresa Tag Whiteside, Big Sur, Calif.
Alfred Watson, Buffalo, N. Y.

NORMALLY it takes something sensational like a bottle of Scotch (1901) or a new secretary in the outer offices to lure the editors of MINICAM's sister publications out of their dens. This year, however, MINICAM's Annual Cover Contest judging drew more editorial onlookers than a reticulated negative has wrinkles. Hour after hour visiting firemen breathed down the judges' necks, leaving only to wet-nurse a publication through its deadline, before returning for another kibitz at the judging.

Naturally there was a reason—or rather three reasons—for this unprecedented interest. First, the contest drew more entries from more parts of the world than ever

(Continued on page 146)

NO, these aren't the winners, although excellent in many respects. These, as well as two more on pages 147, 148, are typical of hundreds of non-winning entries. Before you read the accompanying article, see if you can determine why they are not suitable for MINICAM covers.





FLORAL

DECEMBER PICTURE SECTION

One-Man Show ★ Roland G. Spedden

IF YOU FEEL that your photo senses have become jaded, trot out some discarded negatives and heat up both the hot water and your imagination. "Don't throw those old negatives away" is advice you will not appreciate until you've seen one of your favorite shots floating around in the teakettle—separate from its film base. According to Spedden, "Floral" shows one of the mildest forms of reticulation—the small soft-edged irregular shapes are closely knit. This formation occurs when the film's initial processing included very fresh, strong hardener. Water bath must be quite hot here to bring about reticulation, but in general the reticulation procedure was carried out normally rather than exaggerated. (*See more details on Spedden's procedures—MINICAM, August, 1946.—Ed.*)

Other factors which seem to cause a mild reticulation rather than a drastic result are: 1. Age of negative. This one was filed for two years between development and reticulation. Age seems to make emulsion more brittle, adhere more closely to film base. 2. Solarization. Although Spedden cannot figure scientific reason for it, he has found that solarization increases a negative's resistance to reticulation.



NATURE SILHOUETTE

DOUBLE PRINT was made from two old negatives which Spedden almost threw away. The little girl under the tree is his daughter, Betty, and was made some seven years ago. The nude was photographed against a plain light gray background five years ago. Negatives were taped together and then enlarged with no further manipulation.



FRENCH POST CARD

SPEDDEN comes up with a change of pace here and throws a straight ball. "When you think of the so-called French post-card, you think of spiciness with all eyes upon it." The "eye" was in the back of the set-up with a small circular spotlight on it. Several prisms and lenses were then twisted until the reflected images gave the effect desired.



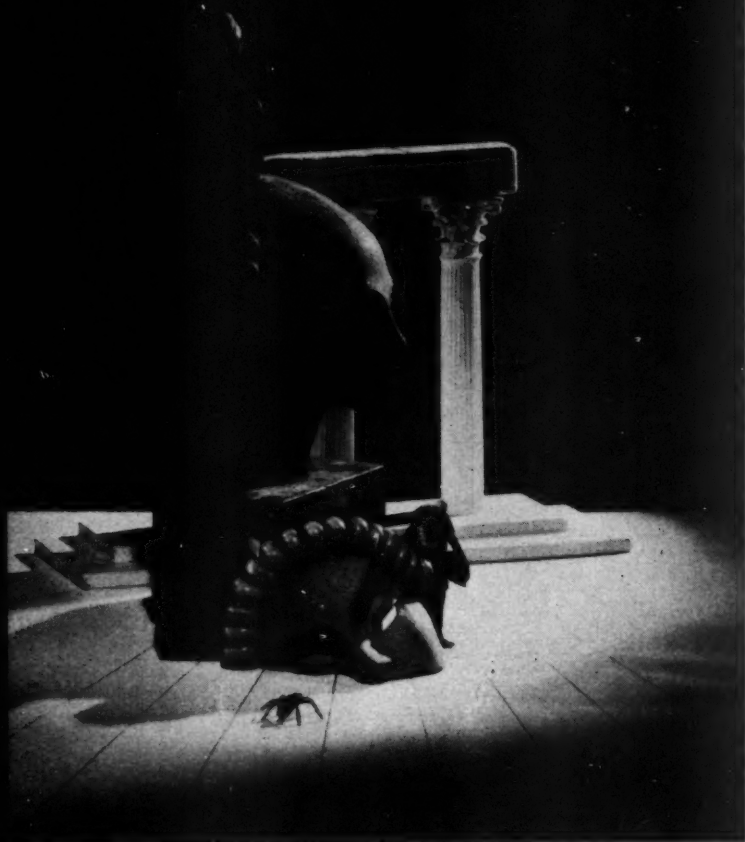
CREATION OF EVE

EXTRA HEAT by virtue of hotter water formed these reticulation patterns. Rather dangerous to use since negative must be manipulated carefully in the hot water and removed to ice water just before the emulsion begins to run. As hot water approaches hottest point possible from the faucet, pattern changes from that seen in Floral, to the one above. Spedden's idea for the picture came from the passage "From the patterns of the sky and earth, God created Eve."



SUBCONSCIOUS TEMPER

TRICK here is to soften one end of the film in very hot water. A pin point is then run across one end of the film to break the emulsion after which regular reticulation and emulsion running procedure is carried out. This film received less hardening than usual.

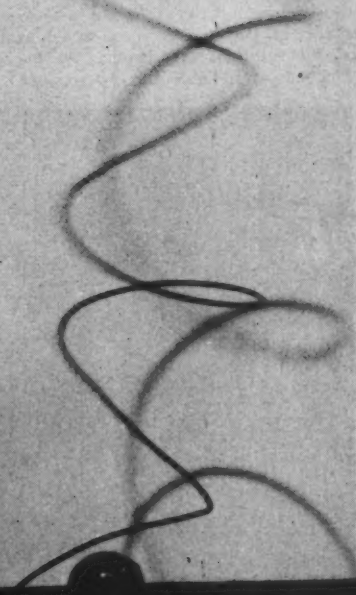
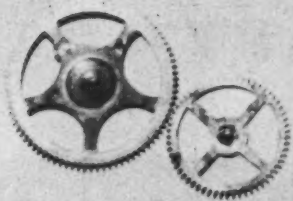


"WELL, I BE
DAMNED!"

STILL LIFE with a humorous twist finds a bewildered old codger no more concerned with his surroundings than to say, "Well, I be damned!" Controlled solarization was used here to give sense of line, form and space. By "controlled," Spedden means he dodged during exposure to white light while solarizing. (Note that the lower $\frac{1}{2}$ of the picture is not solarized.) If this picture had not been solarized, the background would have been solid black and the dark carved figures would have tended to merge. Six spotlights were used, several of them masked. Agfa view camera with wide-angle Zeiss lens, Panatomic X film in DK60A. Straight print.

IDEA (*opposite*) was to try to show motion in a still life. Spedden would snap spring, and rush to camera to release shutter. The spring was obstinate and would either fall over or stop springing before an exposure could be made. He hit it on the tenth try with a shutter speed of 1/25 second, Super XX film. The 14-inch Ektar lens was used on an 8x10 Eastman all-metal view camera equipped with a 5x7 back. Asked about the spider, Spedden says, "I like to use spiders in my pictures. Spiders are lucky; everyone knows you should never harm a spider."

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LET'S PAINT YOUR

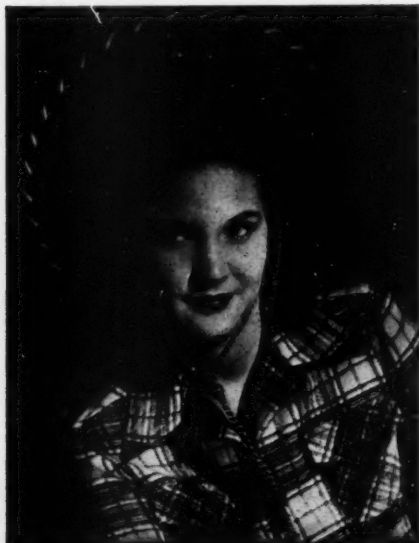
For black, white, or grey background tones in monochrome, or for controllable blue saturation in indoor color work:

BACKGROUNDS, as far as most amateurs are concerned, are a prime nuisance in shooting indoors. If you take a chance on whatever background is handy, something unwanted is bound to loom up in the final print like a missing tooth. If you confiscate a white sheet (and get away with it), the blame thing will in-

variably need ironing right when you want to use it. Freshly ironed and hanging straight, it will stubbornly remain white even though the picture obviously demands a black background. Finally you acquire a black background—and in wafts color film, howling for a plain-colored backdrop. (Continued on page 144)

A BLUE BACKGROUND was used for each of the pictures shown here. With no light reaching the background, it photographs black. Various shades of gray are obtained by controlling the amount of light that reaches the background. Flooded with light, the background becomes

white. To avoid an overall "blank" white and to make the girl's face stand out better in the picture opposite, less light was thrown on the upper half of the background than on the lower half. For color, light balance control produces practically any shade of blue desired.



BACKGROUND BLUE

Pictures and Advice

BY GEORGE BOARDMAN



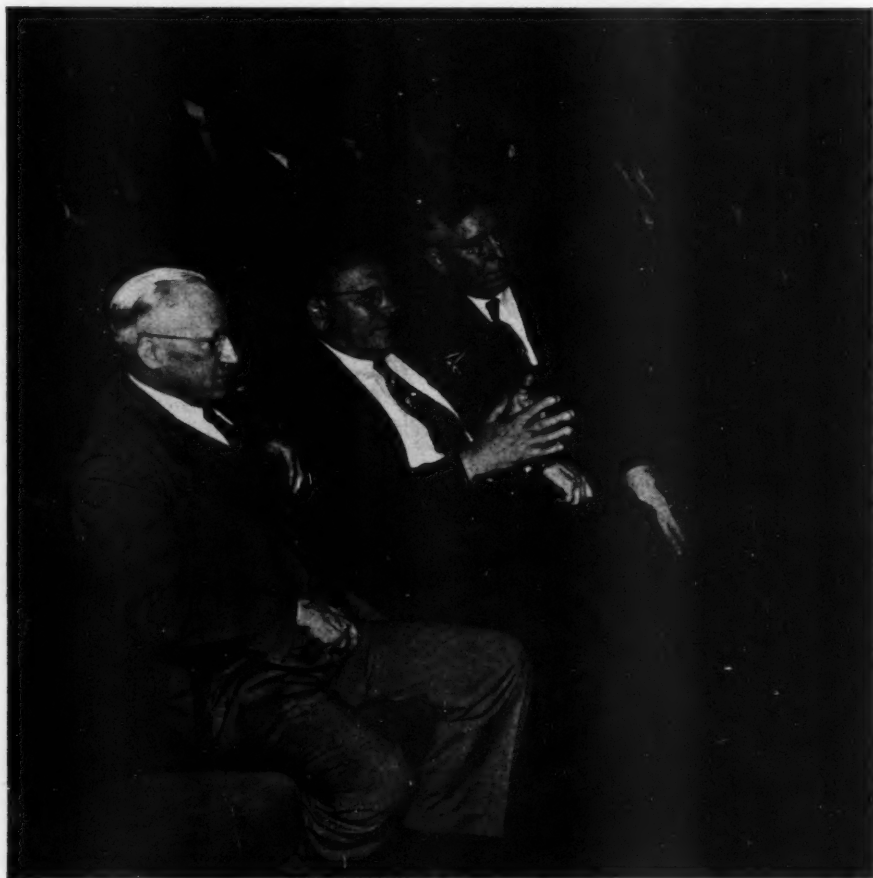


ILLUSTRATIONS FROM THE CININNATI SALON

Salon Judging



SELECTION of the 1947 Cincinnati Salon took two days of careful deliberation. Two hundred and eighty-two photographs were accepted from the one thousand and eight submitted. The judges, left to right: Fred P. Peel, FPSA, Louisville, Ky., Nicholas Haz, FPSA, Cincinnati, Ohio, and Vernon G. Leach, APSA, Chicago, Ill.





DECORATION BY E. E. SMITH

★ ★ ★ ★ from an Amateur's Viewpoint

BY EVERETT A. HOUGHTON

LIKE MANY OTHERS who are just graduating from the snapshooter class and beginning to glance speculatively at the few satisfactory prints in their collection, I had often wondered what a real salon judging was like. How does a salon operate? What kinds of pictures are contributed, and by whom? Who are the judges? What are their pet peeves, pet likes? And how is the judging conducted?

The Sixth International Cincinnati Salon of Photography, which was held near my home, gave me an opportunity to answer my own questions. Like most other amateurs, I had seen local exhibitions of prints and the traveling shows that came to my camera club. But this was to be the big league. Some of the best known pictorialists in the world were among the contributors and what was even more important, the judging or selection of prints was to be open to the public. If I were observant enough, I told myself, I might learn to evaluate the mysterious qualities that made top-notch pictures click.

It was somewhat of a surprise to me to learn that the judging was to take place three weeks before the public exhibition of the salon, and that because approximately a thousand prints had been submitted the judging would require two days. Since I had only one day free, I chose to attend the first, principally because I was anxious to observe the whole range of submissions, good, bad, and horrible, before the final elimination took

place on the second day. I was glad I did, for what I saw opened my eyes.

The judging was held in a spacious auditorium in the basement of the Cincinnati Art Museum. When I arrived there were perhaps a hundred people already seated. The PSA lightbox, which reminds one strongly of a small gray Punch and Judy theater, was placed in the center of the stage on the very front edge. Its recessed blue-bulb lighting from above and below illuminates the prints evenly as they are placed in the box.

PSA LIGHTBOX





UPHILL ROAD

JOAN HICKETHIER



AILENE

ALLAN L. HORVATH

MORNING MIST

HERBERT A. GOERTZ



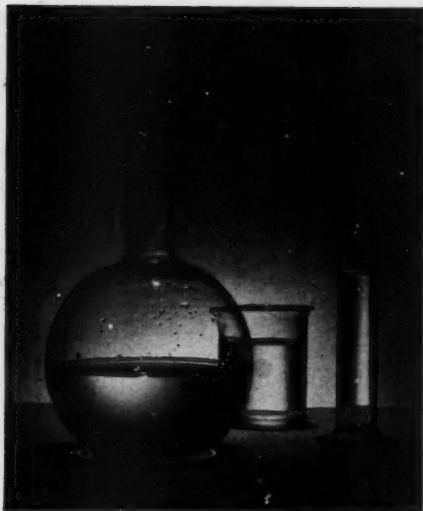


MISS EQUIPOISE

G. L. WEISENBURGER

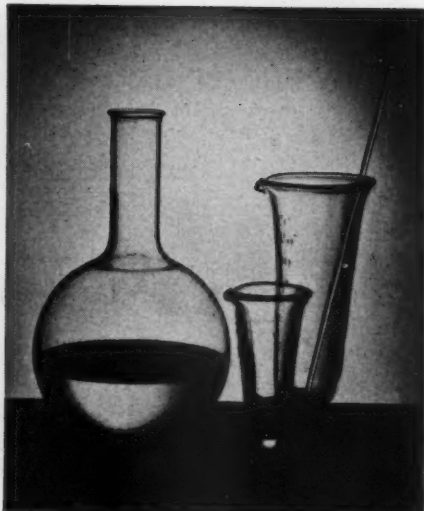
YOU BE THE JUDGE. Oftentimes the judges of a photographic exhibition are called upon to make a choice among pictures which are similar in subject matter or other characteristics. We have purposely selected a number of prints from the Cincinnati Salon to point up this similarity. To find out how closely you agree with the judges' decisions, vote on each picture

separately. Do you think both pictures in each pair on this and the following pages are worthy of being hung in a salon? Would you select just one picture—or neither one? Call 'em as you see 'em, then turn to page 143 and match your decisions against those of the judges. And remember—judges are human, too. They make mistakes!



TRANSPARENCY

PAUL KOZAK, JR.



STUDY IN GLASS

SIDNEY RINDSBERG

About six feet in front of the lightbox, in the first row of the auditorium, sat the three judges: Nicholas Haz, FRPS, FPSA; Fred P. Peel, FPSA; and Vernon G. Leach, APSA. These men, selected for their experience and reputation, were soon to win my respect, for theirs was a long, tough job performed gratis except for bare expenses and the satisfaction derived from having helped the cause of photography.

In order that the judges might suffer a minimum of interference from the audience, the second row was kept empty. The seating of the spectators — many of them local camera club members who waited expectantly for their own prints to come up — began in a kind of semi-circle in the third row. Behind them were the idly curious and the interested and ambitious snapshooters like myself.

To my way of thinking, the whole atmosphere was delightfully informal. The judges voted orally; commented briefly on prints whenever they chose, and the audience felt free to laugh whenever an amusing bit of criticism was advanced. At the end of every thirty- or forty-minute interval there was a brief intermission, during which time one could strike up a con-

versation with the judges or salon committee, go out for a smoke, or just relax.

At first, since the judges were commenting primarily to each other rather than to the audience, I was unable to hear many of their criticisms from my seat in the seventh row. At the first intermission, however, I was able to chisel my way forward to a third-row seat, a move which I recommend to anyone seriously interested in learning the judges' reactions.

As I see it, there is room for improvement in the salon judging procedure from the standpoint of acoustics. Many, like myself, had come not only to see good pictures, but also to learn why these experts considered some pictures good and others bad. We came largely to profit from what the judges had to say, yet most of us could not hear them. Why not install an amplifier system, turned down so as not to be offensive, with either lapel mikes or an upright mike placed near the judges, so that all the audience might benefit from the judges' reactions? (*Salon judging takes place primarily to select the prints for the show. Cincinnati used lapel mikes successfully for judges some years ago but this proved too costly for their shoestring budget.—Ed.*)



THE WOMEN

MILDRED HATRY

HOOSIER PIONEERS

WOOD WHITESELL





A TRIMMING

WILLIAM DAY



LITTLE SNIP

WALTER S. MEYERS

To the right of the lightbox stood a member of the local camera club who took the prints from the piles of entries on the stage and slid them one by one into the box. I noticed that he did a thorough job of mixing them up, so that no two landscapes or nudes or child portraits entered the lightbox consecutively, a method that assured each print's being valued on its own merits and not on the basis of comparison with a previous print of the same type. The four entries from each competitor, as I learned later, were also placed in separate piles when first received, so that no contributor ever had two prints of his judged close together.

To the left of the lightbox stood another member, who announced the judges' decision — "In," "Hold," or "Out" — before sliding the print from the box, and handing it to an assistant. The assistant, in turn, either placed the print on the "Hold" pile for next day's consideration, or passed it along to two secretaries at a nearby desk who recorded it as an "In" or an "Out."

One of the things which struck me most forcibly was the smoothness with which the whole thing went off. The average

time on the box for a print was something like five seconds. I had heard this about salon judging before, and it had always sounded to me like hasty judgment. Actually it was not. The obviously tasteless, pointless, or technically sloppy print barely had time to rest in the center of the box before a chorus of "No's" moved it on. But the print with any possibilities at all got ample consideration, and a few unusual or debatable ones remained under the lights a minute or more.

Well then, what did I learn? By the end of four and a half hours of judging these were the answers I learned to some of the questions every amateur asks himself about salons:

First, a salon print is something considerably more than a blown-up snapshot. The merely "candid" shot of dear old Aunt Agatha letting her hair down over a bottle of beer, the "pretty" portrait of Sandra the local Siren silhouetted against a shimmering lake, or the "cute" picture of little Arbuthnot and his first molar goes nowhere but "Out."

Second, the muddy, hazy, overdeveloped, or artlessly dodged or "burned" print stands out against the general ex-

cellence of competition like the proverbial wounded thumb. Good technique is assumed at the international salon. That is not to say, however, that a good idea which has been partially spoiled by weak technique is automatically eliminated. It is not. During the four hours or so that I watched the judges' reactions, perhaps a half a dozen such prints were sent to the hold pile. I had the distinct impression, however, that when the final weeding out took place next day these prints would fail to hold up under the tougher competition.

"Too muddy," "Too flat," or "That picture isn't sharp" were the usual comments on these prints, and such criticism was almost fatal to the success of a picture. Or perhaps it was "Good idea, but uneven toning," and there were a good number of those.

WIND AND SKY

HALE VAN SCOY

UNDERPINNING

DR. FRANCIS A. FAUGHT



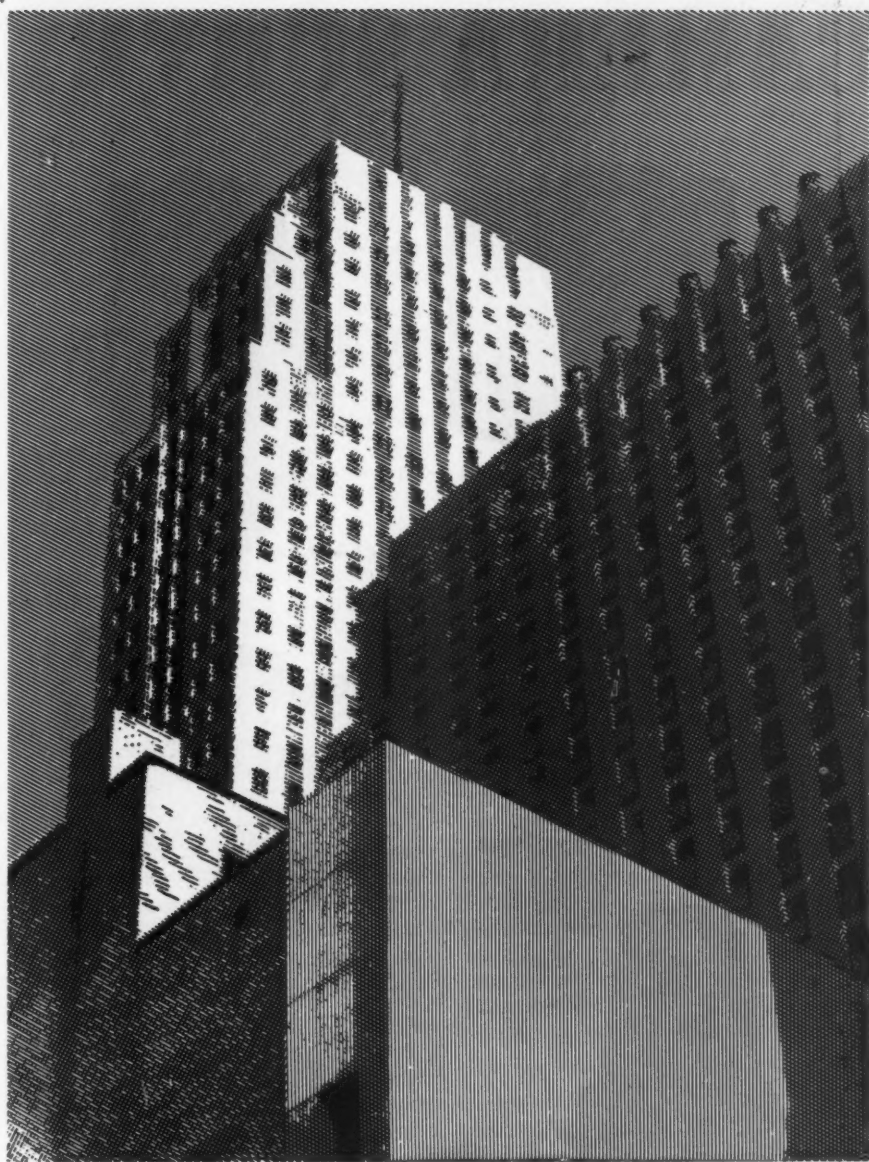


PATTERN IN PERSPECTIVE

RICHARD MATHERS

These two things, the blown-up snapshot and the picture with poor technique, were the judges' pet peeves. There were others — the crowded print ("Too busy" was a frequent comment.), the pointless

documentary, the outrageous violation of the simplest principles of composition, the nude without beauty of line or lighting, the too-decorative mount (believe it or not, one had a blue ribbon already pinned



SKYLINE

DOUGLAS W. HARRIS

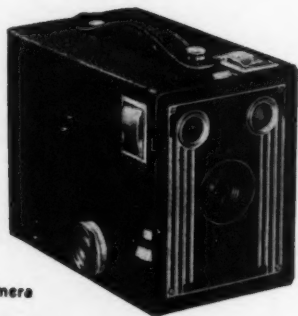
on it!) and the plagiaristic repetition of well-known salon successes, such as the dune grass idea with its wind-blown spears tracing patterns in the sand.

Some subjects appeared so frequently

that they verged on the trite. Marines featuring white sails were definitely overdone, as were the inevitable pattern shot and still life with circular composition.

(Continued on page 140)

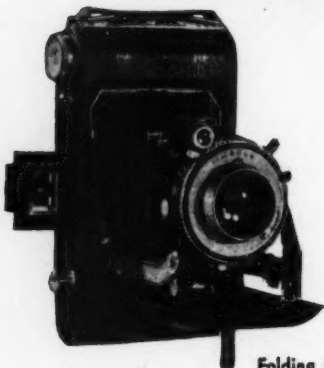
CAMERA SURVEY



Box Camera



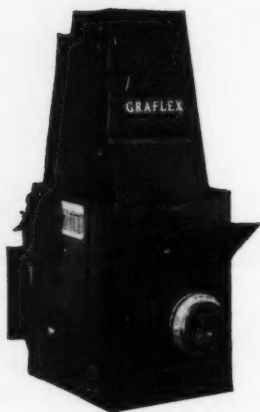
Twin Lens Reflex



Folding Camera



Miniature Camera



Single Lens Reflex



Press Type Camera

A GOOD CAMERA will serve you faithfully for many years. Choose one whose picture-making ability you will not soon outgrow. At the same time, you will not wish to pay for far more "horse-power" than you ever intend to put to use. Consider the types of pictures and subject matter you will wish to take, the variety of lighting conditions you wish to work with, the negative size you desire to use, and whether you will wish to make

color pictures. This will help you determine the proper combination of camera type and camera features best suited to your needs. The six cameras pictured opposite are representative of the types generally used by amateur photographers. Their picture-making abilities depend on the lenses, shutters, and accessories they are fitted with. Within reasonable limits, price need not prevent you from obtaining the camera you want.

WHICH CAMERA SHOULD I BUY?

BOX CAMERAS. The simplest cameras to operate. Limited in picture-taking scope, but capable of album-worthy pictures when used under the proper conditions. For average still subjects in bright light, when using black-and-white film. Will make Kodacolor pictures in brilliant summer sunlight. Usually equipped with fixed-focus, slow speed lens. Shutter has single speed, about 1/25 second.

FOLDING CAMERAS. Folding bellows makes them more compact than the box camera; many may be conveniently carried in the pocket. May be as simple to operate and as limited in picture making potential as the box camera, or may have lens, shutter, and accessories which greatly increase their picture taking ability. This type offers album-sized negatives and a wide variety of lens, shutter and accessory combinations to afford any desired picture-taking ability.

SINGLE LENS REFLEX CAMERAS. The same lens is used when focusing the image on the ground glass for viewing, and when focusing the image on the film for exposing the picture. For focusing and view-finding, a hinged mirror is interposed between the lens and the film. The image from the lens is then reflected on the ground glass in the top of camera. The hinged mirror springs out of the way just before the exposure is made. Various lenses are readily interchanged.

TWIN LENS REFLEX CAMERAS. Use two lenses of the same focal length. One focuses the image on the viewing ground glass in the top of the camera by means of a fixed mirror. The second lens focuses a similar image on the film. As the lenses are directly coupled, and are of identical focal lengths, they will be focused upon the same distance at all times. As matching lenses must be used in twin lens reflex cameras, it is usually impossible to interchange lenses.

MINIATURE TYPE CAMERAS. Use economical 35mm and Bantam sized film. They are small and compact—usually feature fast lenses and rapid shooting of pictures. Available in a wide variety of lens, shutter, and accessory combinations. Make sharp black-and-white negatives or the popular color transparencies approximately 1 by 1½-inch size. Not difficult to use, but require precision in shooting because the small picture size makes projection or enlargement desirable.

PRESS TYPE CAMERAS. Dependable and versatile. Feature ground glass focusing, large negative sizes, and the use of cut film and film packs. Lenses readily interchanged. Adjustable lensboards correct distortion. Readily adaptable to synchronized flash. Some have high speed focal plane shutters in addition to their between-the-lens front shutters. A good camera for the serious amateur.

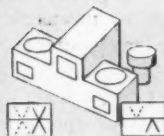
Pages 45 through 49 — reprinted from Montgomery Ward's photographic catalog.



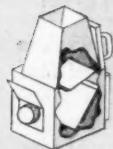
Bed Focusing Scale



Lens Mount Focus Scale



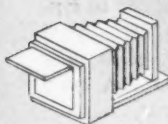
Rangefinder



Single Lens Reflex



Twin Lens Reflex



Ground Glass Back

FOCUS

The means by which you calculate the proper distance setting for your lens is particularly important when shooting close-ups, taking action pictures, when using fast lenses at wide apertures, and when the negative is going to be enlarged to any extent.

FIXED FOCUS. A lens of slow speed is fixed at a set distance from the film so that all objects beyond 6 or 8 feet are in sharp enough focus for making contact prints. Though limited in ability, fixed focus lenses simplify picture making for the snapshot fan. With the accessory portrait attachment they can be used for making close-ups.

SCALE FOCUSING. Camera-to-subject distance is measured or estimated. This distance is set on the focusing scale which is calibrated in feet. Accuracy of focusing depends on measurement of camera-to-subject distance.

RANGEFINDER FOCUSING. Distance is computed by adjusting the rangefinder until the twin images of the subject come together. These images, shown above, are either split or superimposed, depending on the type of rangefinder. The footage scale on the rangefinder indicates the distance at which the camera should be focused. Some cameras have coupled rangefinders—when the rangefinder is operated, the camera is focused.

REFLEX FOCUSING. Subjects brought into focus on the ground glass will be in focus on the film. With single lens reflex, as lens is stopped down depth of field is shown (area in focus before and behind subject focused upon). With twin lens reflex depth of field is not shown, but image remains bright when lens is stopped down.

GROUND GLASS BACK FOCUSING. While camera is being focused a ground glass panel occupies the film position. Objects in focus on the glass will be in focus on the film. As lens is stopped down the depth of field is shown. Focusing will be accurate with any lens used.

FINDER

The means of finding the field of view (the exact area focused upon the film) is particularly important in action shots, close-ups, and where it is desired to give close attention to details of composition.

DIRECT FRAME FINDER. Field of view is shown when finder is held to the eye and openings in the metal, or wire, frames are lined up. Direct vision makes it a good finder for following action. Because of parallax (see paragraph below), exact field is not shown for close-ups.

WAIST LEVEL FINDER. Viewed from a foot or two below the eye. Field of view is shown in small ground glass in the top of finder. Because of parallax, field is not exact for close-ups.

TUBULAR FINDER. An optical view finder which is held next to the eye. Works like a telescope in reverse—giving a small image with brilliance and clarity. Usually has an adjustment to compensate for parallax in close-ups.

REFLEX FINDER. The image shown on the ground glass is the same size it will be on the film—a definite advantage where the details of composition are important. In single lens reflex cameras the same lens projects both film and ground glass images—there can be no parallax. The image darkens as the lens is stopped down, it disappears when the shutter is released. The correct field of view is shown when lenses are interchanged. In the twin lens reflex camera there is parallax in close-ups and lenses cannot be interchanged. However, the image remains bright when lens is stopped down.

GROUND GLASS BACK. With no film in place ground glass panel occupies normal position of film. Image will be reproduced on film exactly as shown on ground glass. It will be upside down and reversed from left to right. Usually used with camera on tripod. Desirable where composition is important. There can be no parallax.

PARALLAX. Because of the distance between viewfinder and lens they look at the subject from slightly different angles. This angle increases as camera approaches subject. Beyond 6 or 8 feet the difference is unimportant, but if not allowed for in close-ups the top of the picture will be cut off. Some viewfinders have a parallax correction which adjusts their aim to the proper angle.



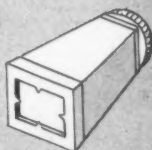
Metal Frame Finder



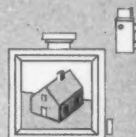
Sport Frame Finder



Waist Level Finder



Tubular Finder



Reflex Finder



Ground Glass Back

LENS



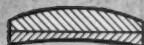
Single Meniscus Lens



Achromatic Meniscus Lens



Doublet Lens



Anastigmat Lens

The lens is the most vital part of the camera. It determines the quality of the pictures it will take, the minimum light with which they may be taken, and the minimum exposure for a given light.

This picture-taking ability of the lens depends upon its construction—how big it is, and how many elements (single optical forms) and cells (groups of elements) it is composed of. It may be composed of one element (single meniscus), one cell (achromatic meniscus), or two or more cells (doublet or anastigmat). In general, the more complex the lens the greater its ability to bring into focus divergent lines, objects of different colors, light which enters the lens near its margin, all the objects in a plane, and to record straight lines on the subject as straight lines on the film.

SINGLE MENISCUS LENS. A single cell composed of a single element. Only the center portion of the lens is accurate enough for photographic use; therefore it has a maximum aperture of about F:11. (See "Lens Speed" below.) This is the lens usually used on box cameras and some low-priced folding cameras. It will make good black-and-white photographs in good sunlight.

ACHROMATIC MENISCUS LENS. A single cell of two or more elements cemented together. Called achromatic because it has the ability to bring all colors of light from the subject into focus on the film. It is the lowest priced lens satisfactory for use with color film, and it is used on low priced folding cameras and some box cameras. It usually has a maximum aperture of about F:8 (see "Lens Speed" below).

DOUBLET LENS. Composed of two cells, each having one or more elements. The use of two cells eliminates the distortion of lines and permits using a maximum aperture of about F:6.3—fast enough for indoor pictures with artificial light and fast film. As the cells are usually composed of two or more elements, the lens is also achromatic and is suitable for color film. Doublet lenses are used on many medium priced folding cameras.

ANASTIGMAT LENS. The most fully corrected lens type—capable of fast lens speeds because its design and construction permit the use of a wide portion of the lens diameter. The type used on the finest cameras.

It is composed of more cells than the other lens types, and its cells are composed of more elements—usually three or four to the cell.

LENS SPEED. The speed of the lens (the amount of light it will gather and focus upon the film) is expressed as the "F" value. This is a number obtained by dividing the distance from the lens to the film (called the focal length of the lens) by the diameter of the lens aperture at its largest opening. Thus a lens having an 8-inch focal length and a 1-inch aperture is called an F:8 lens; one with an 8-inch focal length and a 2-inch aperture is called an F:4 lens, etc.

The smaller the "F" number the faster the lens. If for a given scene the required exposure is 1 second at F:22, it will be $\frac{1}{2}$ second at F:16, $\frac{1}{4}$ second at F:11, $\frac{1}{8}$ second at F:8, $\frac{1}{16}$ second at F:5.6 or $\frac{1}{32}$ second at F:4. As the "F" number is halved, four times the volume of light enters the lens; so the time may be reduced to one-fourth. As the "F" number is reduced by one-fourth, twice the volume of light enters; so the time may be reduced by one-half.

COST OF LENSES. The faster the lens the more it costs, for it must contain more elements and be made with greater precision to use the bigger aperture. When two lenses have the same speed, the one of longer focal length will cost more, because it will be larger.

SHUTTER

High speed, wide aperture lenses should be coupled with versatile shutters having wide ranges of speeds. A slow speed, single meniscus lens requires only the ability of the single blade shutter.

SINGLE BLADE SHUTTER. Generally used on box cameras. Has one exposure time, about 1/25 second. May also operate on Time — when so set shutter remains open from time it is released until closed by pressing release a second time. While limited in operation, this shutter simplifies picture making. Its single speed is suitable for most outdoor pictures with good light. When equipped with Time feature indoor pictures can be made with photoflood light.

BETWEEN-THE-LENS SHUTTER. So called because the shutter is placed between the cells of the lens. This shutter has a wide variety of speeds — often from a full second to 1/400-second, plus Time and Bulb. Set for Bulb, the shutter remains open as long as the release is depressed. Some between-the-lens shutters are also equipped with a delayed-action release. This takes the picture ten or twelve seconds after the release is set — allowing the photographer time to get in the picture himself. Between-the-lens shutters are readily adaptable to synchronized flash, requiring the addition only of a flashgun. Some have built-in synchronization (see below), which permits their use with any battery case and reflector.

FOCAL PLANE SHUTTER. A curtain having openings of various widths is located in front of the film. Exposure is controlled by regulating the width of the opening and the speed at which it passes the film. Focal plane shutters are more efficient than between-the-lens shutters. They operate from 1/10- to 1/1000-second, plus Time.

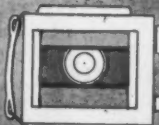
BUILT-IN FLASH SYNCHRONIZATION. Shutters with this feature have a switch built into their mechanism. As the shutter is released, the switch sets off the flash lamps. Synchronized flash pictures can be made with any suitable case and reflector.



Single Blade Shutter



Between-The-Lens Shutter



THESE CAMERAS ARE NOW AVAILABLE

MOST of the cameras listed in this survey can be obtained from your dealer's stock. If he does not have the particular model you favor available, it can be ordered with the expectancy of obtaining reasonable delivery—for all are in production and are being delivered in quantity.

The listing cannot be considered complete because some manufacturers, placing the user's good will above their desire to have their product listed, requested that some, or all, of their models be eliminated from the survey because production was not great enough to guarantee reasonable delivery of the item to the purchaser. A slightly longer, and thus more impressive list would have resulted had these

cameras been included but it would have proven a source of disappointment to the reader had he chosen one of the unobtainable offerings.

In undertakings of this kind, errors sometimes creep into the text. The manufacturers represented furnished the material which was incorporated into the listing. This data was tabulated, checked and re-checked. See your dealer to find out if some new gadget has been hung on the siren of your choice—it may even be possible that a price change has gone into effect. One thing to remember is that unless otherwise stated the Federal Excise Tax and any state or local taxes must be added to the prices contained in this list.

BOX

ANSKO PIONEER

Roll film Nos. 620 and 616, 8 exposures, negative sizes: Pioneer 20, $2\frac{1}{4} \times 3\frac{3}{4}$ inches; Pioneer 16, $2\frac{1}{2} \times 4\frac{1}{4}$ inches. Positive meniscus lens. Single leaf shutter for

instantaneous exposures. Fixed focus from approximately 6 feet to infinity. Lever type shutter release. Built-in flash synchronization. Enclosed optical type eye-level viewfinder. Available in two models as above. Price: Pioneer 20, \$7.48; Pioneer 16, \$8.34. Prices include tax.

Extras: Flash attachment, \$1.95, including tax.

Mfr.: Ansco.

ANSKO SHUR SHOT JR.

Roll film No. 120, 8 exposures, negative size $2\frac{1}{4} \times 3\frac{3}{4}$ inches. Single meniscus lens. Single leaf shutter with lever type release. Fixed focus with range from six feet to infinity. Individual reflecting type brilliant viewfinders for horizontal and vertical pictures. This camera features a hinged back and removable cone for ease in loading. It provides a practically foolproof camera for snapshots of desirable album

size. Price: \$4.54, including tax.

Mfr.: Ansco

BROWNIE FLASH SIX-20

Roll film No. 620, 8 exposures, negative size $2\frac{1}{4} \times 3\frac{3}{4}$ inches. Meniscus lens with two-position focusing. Spyglass viewfinder. Single action, self-setting shutter with built-in synchronization for Class M lamps. Covered metal body. Price: \$10.35, incl. tax.

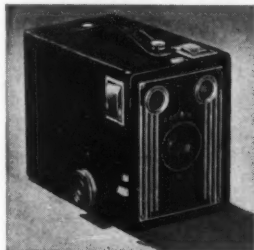


Extras: Brownie Flashholder, \$2.92, incl. tax.

Mfr.: Eastman Kodak Company.

BROWNIE TARGET SIX-20

Roll film No. 620, 8 exposures, negative size $2\frac{1}{4} \times 3\frac{1}{4}$. Fixed focus lens. Improved single-action shutter with I and B settings. Brilliant-type finders. Pin-grain



covering with bright chrome trim. Price: \$5.18, incl. tax.

Also available in Six-16 size for $2\frac{1}{2} \times 4\frac{1}{4}$ pictures on No. 616 film. Price: \$5.75, incl. tax.

Mfr.: Eastman Kodak Company.

COLONEL

Roll film No. 620, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Fixed-focus 85mm meniscus lens. Single-action behind-the-lens shutter. Synchronized for flash. Flash unit plugs into side of camera. Sports-type wire-frame finder. All-metal construction covered with black simulated leather. Complete with flash unit. Price: \$7.95, incl. tax.



struction covered with black simulated leather. Complete with flash unit. Price: \$7.95, incl. tax.

Extras: Eveready carrying

case, \$1.00.

Mfr.: National Instrument Corporation.

FEDERAL FED-FLASH

Roll film No. 127, 8 exposures, negative size $1\frac{1}{8} \times 2\frac{1}{4}$ inches. Fixed focus Ultrar 64mm lens. Flash-Matic shutter with built-in flash synchronizer. Built-in body



shutter release. Optical viewfinder. Non-warping bakelite case with neckstrap. Price: \$9.95, incl. tax.

Extras: Flash unit, \$3.95, incl. tax.

Mfr.: Federal Manufacturing and Engineering Corporation.

MAJOR

Roll film No. 620, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Fixed-focus meniscus lens. Single-action shutter. All-metal construction covered with black simulated leather. Sports type eye level wire-frame finder. Price: \$3.98, incl. tax.



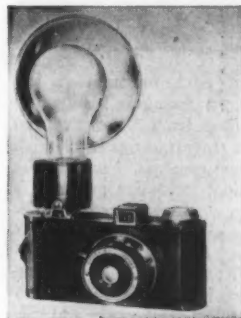
Extras: Carrying case, \$1.00.

Mfr.: National Instrument Corporation.

UNIFLASH

Roll film No. 00-C and 00-P made by Universal, 6 exposures, negative size $1\frac{1}{8} \times 1\frac{1}{2}$ inches. Coated meniscus lens. Fixed focus. Single action shutter with built-in flash synchronization. Built-in optical viewfinder. Detachable flash unit with automatic flash bulb ejector. Price: \$9.95, including tax.

Extras: Eveready case, \$4.50. Univex Uniflash Film No. 00-C Ultrachrome, per



roll, \$15; No. 00-P Ultrapan, per roll, \$20.

Mfr.: Universal Camera Corporation.

COLOR

CURTIS COLOR-MASTER MODEL 47

Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4×5 inches. Camera accommodates lenses from $8\frac{1}{2}$ - to 10-inch equivalent focal length. Front will accommodate shutters not larger than Ilex Synchro No. 4 size. Recommended lenses are Eastman Kodak Commercial Ektars and Ilex Paragon (new series) F:4.5 in synchro shutters. Special Kalart

range-finder is available for 8 1/4-inch lenses only. Operates from 7 feet to infinity. Tape measurement combined with individually calibrated scale and use of viewfinder is recommended for close-up distances. Camera is bench-made from interchangeable parts of duralumin. Two-mirror type, using sheet film, plates, or film pack. No color-wedging. If film pack is used, a



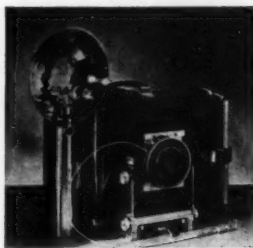
film pack magazine is required. Swinging, rising, and falling front. Lens board not interchangeable with other cameras. Non-metallic coated mirrors practically impervious to corrosion. Filters are new, highly efficient type designed for Type B panchromatic emulsions. Each holder contains its own matched-glass cemented filter. No filter color obscures viewed image. Camera speed, with Super XX sheet film, is G.E.24 to 32 in sunlight; G.E.12 to 16 with studio lighting. Optical viewfinder gives direct-vision image right side up and correct from left to right. Synchro-shutter should be used for flash work. Price: \$1,070.00, without lens but with carrying case and one set of registering cut film holders.

Extras: Film pack magazines, per set 3, \$75.00; extra sets registering cut film holders, per set 3, \$33.75. Calibrating focusing scale to own lens, \$15.00. Synchro-nized range-finder, \$75.00. High Precision (direct vision) Viewfinder, \$25.00.

Mfr.: Curtis Laboratories, Inc.

NATIONAL STUDIO DELUXE

Plates and cut film. Negative size 5x7 inches. Goerz Artar 12-inch, F:9 lens in Ilex Synchro Shutter. Speeds from 1- to 1/200-second, plus Time and Bulb. Double rack and pinion focusing mechanism. Removable lens board. Front rises, falls, swings, and tilts. New type plate holder mountings for quick and easy change. Optical system designed to give exacting color separation with perfect registration, and freedom from ghost images and color wedging. Standard A, B, and C5 filters are used in conjunction with Super Panchro Press Plates. Camera is balanced for 3200°K tungsten illumination. On special order it can be balanced for daylight illumination. Camera speed



is Weston 5 for tungsten, and with an 86B filter it is Weston 3 for daylight. One-piece magnesium alloy casting of camera body prevents minute alterations in register as the result of climatic variations. Finish is black wrinkle with satin chrome trim. Price: \$998.78, incl. tax.

Extras: Carrying case, \$21.00. Plate holder case, \$19.50. Plate holders, set of 3, \$26.37, plates, per dozen, \$2.74. Lens hood, \$28.50. Clear glass back filter, \$4.50.

Mfr.: National Photocolor Corporation.

NATIONAL FEATHERWEIGHT DAYLIGHT

Plates or cut film. Film

pack No. 518, 12 exposures. Negative size 3 1/4 x 4 1/4 inches. Goerz Dogmar 8 1/4-inch, F:4.5 lens in Ilex Synchro Shutter. Shutter has speeds of from 1- to 1/150-second, plus Time and Bulb. Coupled range-finder. Coupled optical, parallax-correcting viewfinder. Two mirrors of new-type pellicle style. Camera has speed of Weston 10 to 12 in daylight. Since it is impossible to balance a



color camera for both daylight and tungsten use without affecting the color balance, the Daylight camera requires a compensating filter for use with artificial illumination. This filter reduces the camera speed to Weston 3 under these conditions. Plates are recommended for use with this camera as perfect register is assured with their use. However, cut film or film pack will be satisfactory if proper developing technique is used to obtain adequate registration. The camera is finished in black wrinkle with satin chrome trim and leather hand strap. Price: \$796.90, incl. tax.

Extras: Carrying case, \$18.50. Plate holders, per set of 3, \$19.74; plates, per dozen, \$1.32.

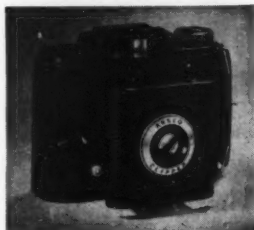
Mfr.: National Photocolor Corporation.

FOLDING

ANSCO CLIPPER

Roll film No. 616, 16 exposures, negative size 2 1/8 x

2¼ inches. Double lens with automatic shutter. Fixed focus with range from 6 feet to infinity. Fingertip shutter release on shutter housing.



Enclosed optical type eye-level viewfinder. The telescoping metal front of the Clipper serves as a rigid, easily positioned lens mounting that eliminates conventional bellows. Price \$9.95, including tax.

Mfr.: Anso

ANSCO F:4.5 SPEEDEX

Roll film No. 120, 12 exposures, negative size 2¼ x 2¼ inches. Anso F:4.5 anastigmat 85mm lens set in self-erecting front. Set-and-release type between-the-lens shutter with speeds of 1/2, 1/5, 1/10, 1/25, 1/50, 1/100, and 1/250, plus Time and Bulb. Focusing range is from 3½ feet to infinity by revolving helical lens mount. Body shutter release button and cable release socket are located on top of camera. Enclosed eye-level optical type viewfinder eliminates parallax at normal



working distances. A tripod socket is recessed in the bottom of the camera. The new design closely follows the pre-war model. Durable steel body is finished in water-

proof grained covering, with plastic and chrome trim. Price: \$45.00, including tax. Mfr.: Anso

KODAK FLASH BANTAM

Roll film No. 828, 8 exposures, negative size 28x40mm (approx. 1½x1¼). Lumenized Kodak Anastigmat Special F:4.5, 47mm lens in focusing mount. Focusing 2½ feet to infinity. Kodak setting-type shutter with four speeds—1/25, 1/50, 1/100, and 1/200, plus Time and Bulb. Built-in positive flash synchronization for speeds up to 1/100-second with Class F lamps (such as SM) and 1/25-second only with Class M lamps (such as No. 5). Finished in satin chrome and black with pin-



grained leather covering. Price: \$57.72, incl. tax.

Extras: Leather Field Case, \$5.50. Kodak Flashholder, \$11.08, incl. tax.

Mfr.: Eastman Kodak Company.

KODAK VIGILANT JUNIOR KODET

Roll film No. 620, 8 exposures, negative size 2¼ x 3¼ inches. Kodet fixed-focus



meniscus lens in DAK Shutter with instantaneous, time, and bulb exposures. Release on shutter mount. Eye- and waist-level viewfinders. Two tripod sockets. Cable release socket. Covered with Kodadur. Of metal construction, black lacquered trim. Price: \$20.20, including tax.

Extras: Leather Snapsack \$3.00. Kodak Photo Flasher (for open flash shots), \$1.46, including tax.

Mfr.: Eastman Kodak Company.

KODAK VIGILANT SIX-20

Roll film No. 620, 8 exposures, negative size 2¼x3¼ inches. Kodak Anastigmat F:6.3 lens in Flash Dakon shutter with 3 speeds to 1/100-second. Front cell focusing. Flash Dakon shutter synchronized for Class F and Class M lamps. Body shutter release. Eye- and waist-level viewfinders. Two tripod sockets. Cable release socket on shutter and body release. Covered with Kodadur. Of metal construction with satin



chrome trim. Price: \$42.14, incl. tax.

Extras: Field case, \$6.00. Kodak Flashholder, \$11.08, incl. tax.

Mfr.: Eastman Kodak Company.

MONTE CARLO MINI

Roll film No. 120, 16 exposures, negative size 1¼ x 2¼ inches. Equipped with Manar F:3.5, 75mm semi-wide angle lens. Focused by turning front element of lens. Shutter has 9 speeds

from 1- to 1/250-second, incl. Time and Bulb. Built-in self-timer and automatic flash synchronization. Built-



in "Autocal" automatic exposure calculator. The camera is covered in black leather and trimmed in nickel. Price: \$59.75, incl. tax.

Distr.: J. L. Galef & Son, Inc.

MONTE CARLO SPECIAL

Roll film No. 120, 8 exposures, negative size $2\frac{1}{4} \times 3\frac{3}{4}$ inches. Two models available, one with a Manar 90mm F:3.5 lens and the other with an F:4.5, 110mm lens. Focusing of the F:3.5 model is accomplished with a helical mount. The F:4.5 model is focused by turning the front element of the lens. The F:3.5 lens is mounted on shutter which has ten speeds from 1- to 1/200-second. The F:4.5 model has six speeds from 1- to 1/125-



second, both models include Time & Bulb. The F:3.5 is equipped with built-in flash

synchronization, and built-in self timer. The F:4.5 is equipped with self timer only. Shutter release is located in the body of the camera. "Autocal," built-in Automatic Exposure Calculator is arranged on the shutter for easy reference. Both models are constructed of duraluminum, where advisable, for light weight. Price: F:3.5 model, \$63.75, incl. tax. F:4.5 model, \$48.00, incl. tax.

Distr.: J. L. Galef & Son, Inc.

VOIGTLANDER BESSA

Roll film No. 120, 8 exposures, negative size $2\frac{1}{4} \times 3\frac{3}{4}$ inches. Voigtar F:4.5 lens mounted in Prontor II shutter with speeds from 1- to 1/200-second, plus Time and Bulb. Built-in self-timer. Trigger shutter release. Two-size optical eye-level viewfinder. Mask for taking 16 exposures $1\frac{1}{2} \times 2\frac{1}{4}$ inches. Carrying handle. Black leather trimmed in satin chrome. Price: \$75.00.

Extras: Carrying case, \$6.00.

Distr.: Willoughbys.

VOIGTLANDER 35mm VITO

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24×36 mm (1x $1\frac{1}{2}$ inches). Skopar F:3.5 lens in Prontor II shutter having speeds from 1- to 1/200-second. Built-in self-timer. Optical direct viewfinder. Double exposure prevention device. Bar-type external shutter release. Black leather finished with satin chrome trim. Price: \$81.50.

Extras: Eveready case, \$6.75.

Distr.: Willoughbys.

VOIGT JUNIOR

Roll film No. 120, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Coated Meniscar 75mm lens. Two shutter speeds, Inst. and Bulb. Fixed focus. Direct



optical viewfinder. Tripod socket. Plastic case. Price: \$15.00.

Distr.: Camera Specialty Company.

WIRGIN

Roll film No. 120, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Wollensak Wocoted F:4.5 lens in Alphax shutter. Speeds 1/25- to 1/150-second, plus Time and



Bulb. Front cell focusing from 6 feet to infinity. Built-in optical viewfinder. Two tripod sockets. Cable release attachment. Price: \$32.50.

Distr.: Camera Specialty Company.

MINIATURE

ARGUS MODEL A-2

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24×36 mm (1x $1\frac{1}{2}$ inches). Argus color-



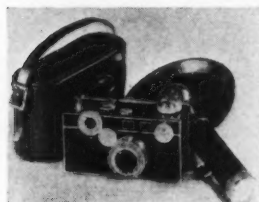
corrected F:4.5 coated triplet lens. Two-point focusing mount for 5 to 16 feet and 16 feet to infinity. Shutter speeds 1/25, 1/50, 1/100, and 1/150-second, plus Time and Bulb. Built-in extinction type exposure meter. Exposure counter. Optical viewfinder. Moulded black plastic case. Collapsible lens mount. Price: \$27.50.

Extras: Carrying case, \$5.50. Argus filters also available.

Mfr.: Argus, Inc.

ARGUS MODEL C-3

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24x36mm (1x1½ inches). Cintar 50mm, F:3.5 anastigmat coated lens. Sextant-type split-field coupled rangefinder. Focusing 3 feet to



infinity. Nine shutter speeds from 1/10-second to 1/300-second, plus Bulb. Built-in flash synchronization. Detachable 6-inch reflector and battery case. Exposure counter. Body shutter release. Finished in black and chrome. Price: \$56.75.

Extras: Carrying case, \$8.50. Argus filters available. Mfr.: Argus, Inc.

ARGUS MODEL 21

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24x36mm (1x1½ inches). Argus F:3.5 coated 50mm Cintar lens. Helical focusing lens mount with distance scale. New design cam-and-spring operated behind-the-lens shutter with quick-opening and closing feature. Lens may be removed for use on enlarger without exposing film in

camera. Winding film transport cocks shutter and prevents double exposures. Shutter speeds from 1/10- to 1/200-second, plus Bulb. Positively synchronized for



flash. Flash adjustment for 5- and 20-millisecond bulbs. Automatic film stop. Optical "Markfinder" viewfinder. Uses gunsight principle to allow greater area to be viewed with positive outline of area which will appear on negative. Parallax free. Aluminum die-cast body with anodized trim and leatherette covering. Body shutter release. Accessory clip. Price: \$42.50.

Extras: Saddle leather case, \$8.50. Argus Flash Unit, \$7.50. Argus filters available.

Mfr.: Argus, Inc.

BOLSEY 35mm MODEL B

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24x36mm (1x1½ inches). Wollensak Wocoted F:3.2, 44mm lens in Bolsey Shutter. Speeds 1/10- to 1/200-second, plus



T and B. Coupled rangefinder of split image type. Viewfinder for framing picture. Lens in helical mount. Lens does not turn while focusing. Bottom and back

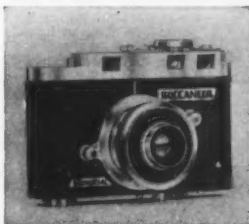
plate removable for loading camera. Take-up spool permanently in camera. Automatic frame counter. Die-cast aluminum body covered with leatherette with satin finished trim. Price: \$50.63, incl. tax.

Extras: Leather eveready carrying case, \$7.25.

Mfr.: Bolsey Corporation of America.

BUCCANEER

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24x36mm (1x1½ inches). Universal coated F:3.5 lens with coupled rangefinder. Built-in viewfinder. Built-in extinction-type exposure meter and calculator. Shutter speeds from 1/10- to 1/300-second, plus Time and Bulb. Built-in flash synchronization. Auto-



matic film transport averts double exposures. Shutter release on top of camera is interlocked to make double exposures impossible, prevent exposures until film counter is in position, and prevent shooting past limit of number of exposures. Retractable lens mount with lock which prevents exposures when mount is retracted. Price: \$65.00, incl. tax.

Extras: Eveready case, \$7.25. Photoflash unit, \$7.30. Prices include tax.

Mfr.: Universal Camera Corporation.

CLARUS

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24x36mm (1x1½ inches). Wollensak Velostigmat 2-inch, F:2.8 coated lens. Focusing by split-image

type rangefinder. Range from $3\frac{1}{2}$ feet to infinity. Nylon focal plane intermittent-action shutter with



speeds from 1/25- to 1/1000-second. Shutter winding is accomplished as film is transported. Speeds are set after winding. Double exposure prevention. Shutter release button located on top of camera. Exposure counter. Built-in viewfinder. Die-cast alloy body covered with plastic material. Satin finish trim. Interchangeable lens mount. Price: \$100.00, with F:2.8 lens. Also available with F:2 lens at \$165.00.

Extras: Eveready case, \$6.50. Clarus Flash Gun, \$9.85.

Mfr.: Clarus Camera Manufacturing Co.

FALCON SR.

Roll film No. 127, 16 exposures, negative size $1\frac{1}{4} \times 1\frac{3}{8}$ inches. Graf lens of 50mm focal length. Two speed shutter—Inst. and Time. All aluminum case

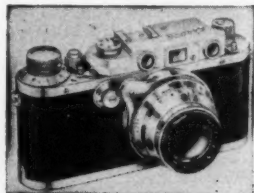


covered with imitation leather. Automatic back cover locking device. Eye-level viewfinder. Price: \$5.50, incl. tax. With 50mm Achromat lens and three lens apertures, F:16, F:11 and F:7.7, \$7.50, incl. tax.

Distr.: The Spencer Company.

KARDON

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24×36 mm ($1 \times 1\frac{1}{2}$ inches). Kodak Ektar 47mm F:2 Lumenized lens. Non-collapsible focusing mount with depth of field guide. Fingertip micrometer focusing. Lens-coupled prism rangefinder of superimposed-image type. Individual sight adjustment on rangefinder. Focal plane shutter operates horizontally right-to-left. Speed range 1- to 1/1000-second, plus Time and Bulb. Shutter of nylon fabric. Film advance automatically winds shutter. Exposure counter. Interchange-



able Ektar wide-angle and telephoto lenses accept Kodak Series VI attachments. Duraluminum body covered with Vinylite material, trimmed in satin chrome. Price: \$337.50.

Mfr.: Premier Instrument Corp.

KODAK MEDALIST II

Roll film No. 620, 8 exposures, negative size $2\frac{1}{4} \times 3\frac{3}{4}$ inches. Film pack, sheet film, and plates may be used with this camera by using accessory back. Lumenized Kodak Ektar F:3.5, 100mm lens with coupled split-field rangefinder. Helical focusing lens mount. Ground glass focusing with accessory backs. Kodak Flash Supermatic shutter provides nine speeds to 1/400-second. Built-in parallax-correcting viewfinder. Depth of field scale and infra-red index incorporated in focus scale on camera body. Double exposure prevention. Exposure counter.

Tripod socket. All-metal construction with covering of pin grain leather with satin chrome trim. Price: \$262.50,



incl. tax.

Extras: Field case, \$15.00. Kodak Flashholder, \$11.08, incl. tax. Numerous accessories including special backs, etc. See your dealer for complete list and prices of available items.

Mfr.: Eastman Kodak Company.

KODAK 35 F:4.5

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24×36 mm ($1 \times 1\frac{1}{2}$ inches). Kodak Anastigmat F:4.5 Lumenized lens. Helical focusing mount. Synchronized Flash Diomatic shutter with 4 speeds to 1/150-second. Exposure counter. Double exposure prevention cocks shutter automatically as film is advanced. Parallax correction of optical viewfinder. Pin-seal grain molded plastic



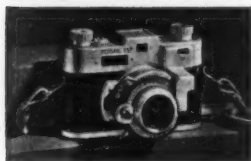
body with satin chrome finish metal trim. Price: \$57.72, incl. tax.

Extras: Field case, \$5.50. Kodak Flashholder, \$11.08, incl. tax. Kodak Service Rangefinder, \$14.58, incl. tax.

Mfr.: Eastman Kodak Company.

KODAK 35 P:3.5 WITH RANGEFINDER

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24 x 36mm (1 x 1½ inches). Kodak Anastigmat Special F:3.5 Luminized lens. Flash Kodamatic shutter with 5 speeds to 1/200-second. Built-in flash synchronization for Class F and Class M lamps. Split-field rangefinder coupled to lens. Built-in



optical viewfinder. Double exposure prevention. Automatic exposure counter. Automatic film stop. Automatic shutter cocking as film is advanced. Neckstrap. Pinseal grain molded plastic body with satin chrome finish metal trim. Price: \$86.58, incl. tax.

Extras: Field case, \$8.50. Flashholder, \$11.08, incl. tax.

Mfr.: Eastman Kodak Company.

LEICA IIIc

Cartridge 35mm film, 20 and 36 exposures, negative size 24 x 36mm (1 x 1½ inches). Available with optional lens equipment. Summaritar 50mm coated F:2 lens or Elmar 50mm coated F:3.5 lens. Focal plane shutter of special material that withstands extremes in climate. Ball bearing mechanism with shutter speeds from 1- to 1/1000-second, plus Time



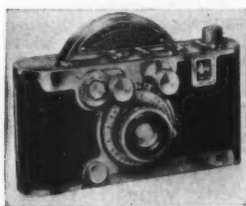
and Bulb. Built-in rangefinder coupled with lens. A 1½x magnifying eyepiece on rangefinder simplifies focusing. Single knob advances film and winds shutter. Double exposure impossible. Interchangeable lenses permit wide-angle and telephoto use. Exposure counter. Collapsible lens mount. All-metal body covered with pin grain leather composition. Furnished with neckstrap and one film magazine. Price: With coated Summaritar F:2 lens, \$448.00; with Elmar coated F:3.5 lens, \$332.50. Prices include Federal Excise Tax.

Extras: Numerous accessories are available to fit this camera to all branches of photography. They include lenses, viewfinders, copying attachments, enlargers, filters, carrying cases, and slide viewers, to name a few. Your dealer will be able to advise you of the availability of items of interest.

Mfr.: E. Leitz, Inc.

MERCURY II

Cartridge 35mm film No. 135, 36 and 65 exposures (single frame), negative size 16 x 24mm (⅝ x 1-inch). Universal Tricolor 35mm



coated F:2.7 lens. Helical focusing mount from 18 inches to infinity. All metal rotary focal plane shutter with speeds to 1/1000-second. Built-in flash synchronization. Automatic exposure counter. Automatic film transport with double exposure prevention. Built-in exposure calculator and viewfinder. Depth of field scale. Filminder for type of film

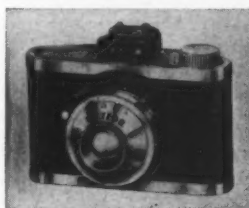
in use. Interchangeable lenses. Price: \$82.90, including tax.

Extras: Carrying case, \$7.25. Photoflash unit, \$7.30. Exposure meter, \$2.85. Transparency masks, per pkg. of 50, \$5.55. Copying kit of 4 extension tubes, \$7.35. Prices incl. tax.

Mfr.: Universal Camera Corporation.

METEOR

Roll film No. 620, 12 exposures, negative size 2¼ x 2¼ inches. Coated meniscus lens with variable aperture from F:11 to F:32. Rotary focusing mount for focus from 5 feet to infinity. Lens mount is retractable with automatic lock to prevent exposures when lens is retracted. Built-in exposure meter. Chamber loading device for easy loading. Curved



film track to correct lens distortion. Optical viewfinder. Tripod socket. All-metal body construction with aluminum trim. Price: \$15, including tax.

Extras: Carrying case, \$5.00. Flash unit, \$7.30, including tax.

Mfr.: Universal Camera Corporation.

MICRO 16

Daylight loading cartridge 16mm film, 12 exposures with black-and-white and 10 with color, negative size 9x12mm. Achromat lens of 31mm (1½-inch) focal length. Fixed focus from 3 feet to infinity. Three-position diaphragm with settings equivalent to F:8, F:11, and F:16. Brilliant viewfinder. Single-speed shutter

set at 1/50-second. Automatic frame counter. Plunger film transport. All-metal

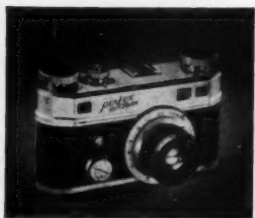


case finished in satin chrome. Price: \$29.50.

Mfr.: Whittaker Distributing Co.

PERFEX DELUXE

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24x36mm (1x1½ inches). Wollensak Perfex 50mm, F:2.8 coated lens. Also available with F:2 lens. Coupled rangefinder. Built-in optical viewfinder. Focal plane shutter with speeds from 1- to 1/1250-second. Built-in flash synchronization. Price: With F:2.8 lens, \$99.50, incl. tax; with F:2 lens, \$175.00, incl. tax.



Extras: Flash gun, \$9.75, incl. tax. Eveready case, \$9.50. Wollensak 101mm, F:3.5 coated anastigmat telephoto lens, \$100.00, incl. tax.

Mfr.: Camera Corporation of America.

ROBOT II

Cartridge 35mm film No. 135, 50 exposures, negative size 24x24mm (1x1 inches). Schneider Xenar F:2.8, 37½mm, lens. Zone focusing from 20 inches to infinity. Behind-the-lens shutter with speeds of from ½- to 1/500-second, with provision for Bulb and built-in pin jack for use with internally synched flash. Shutter is spring motor powered for shooting rapid sequences. Can take up to four shots per second. Parallax compensated viewfinder can be used at eye-level, chest-level, and at right angles to the



subject. Locking button prevents accidental exposures. Comes complete with lens, lens cap, two magazines, leather eveready carrying case, and instructions. Price: \$210.00.

Extras: Magazines, lens shades, filters, telephoto lenses, remote control releases, flashgun, pocket tripods, etc., will be announced as soon as available.

Distr.: Burleigh Brooks Company.

WINPRO 35

Cartridge 35mm film No. 135, 20 and 36 exposures, negative size 24x36mm (1 x 1½ inches). Color corrected 40mm Crystar doublet lens. Fixed focus. Two-speed positive action shutter. Speeds: Instantaneous and Time. Film counter synchronized with winding knob. Optical type viewfinder moulded into case. Body of camera is Eastman Tenite II which is practic-



ally unbreakable. A handle of nylon completes the camera. Price: \$10.95, including tax.

Extras: Eveready case, \$2.69. Nylon shoulder strap, \$5.50.

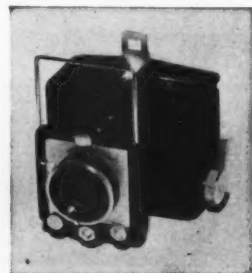
Mfr.: Webster Industries, Inc.

PRESS

BACO PRESS CLUB

Cut film. Film pack No. 520, 12 exposures. Negative size 2¼x3¼ inches. Removable metal lens board will accommodate lenses of 101mm or 105mm focal length. Large knob operates telescoping lens mount. Ground glass focusing. Accessory rangefinder with operating parts enclosed in camera body. All-metal construction finished in black crackle. Optional wire sports-type or Watson optical viewfinders. Spring back takes standard 2¼x3¼ double cut film holders. Provisions for installing flashgun and synchronizer. Price: \$41.63.

Extras: Wollensak Woco-

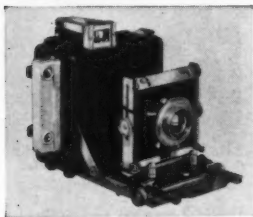


ted 4-inch (101mm), F:4.5 lens in Rapax shutter, \$55.19. Cut film holders, \$4.08. All prices include Federal Excise Tax.

Mfr.: Baco Accessories Co.

B & J SPEED PRESS (2 1/4 x 3 1/4)

Cut film or plates. Film pack No. 520, 12 exposures. Negative size 2 1/4 x 3 1/4 inches. Removable lens board. Dual focusing knobs with track lock. Dual infinity stops. Rising and sliding front. Ground glass focusing. Accessory rangefinder may be installed. Long bellows extension. Tubular viewfinder. Finished in black leather and satin chrome trim. Price: \$59.50, without lens.

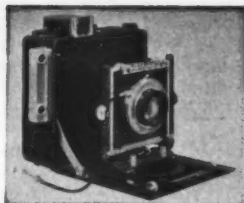


Extras: Wollensak Wocoted 101mm, F:4.5 Velostigmat in Rapax shutter with speeds from 1- to 1/400-second, plus Time and Bulb, \$51.50. Standard carrying case, \$7.50; DeLuxe carrying case, \$16.95.

Mfr.: Burke & James, Inc.

B & J SPEED PRESS (4x5)

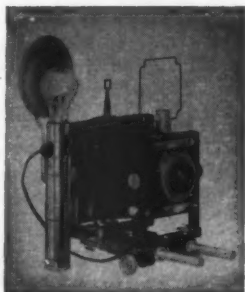
Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4x5 inches. Removable lens board. Dual focusing knobs. Dual infinity stops. Track lock. Rising and sliding front. Revolving back. Ground glass focusing. Rangefinder may be installed as accessory. Long bellows extension. Tubular viewfinder. Black leather finish with satin chrome trim. Price: \$69.50, without lens.



Extras: Wollensak Wocoted Velostigmat 135mm, F:4.7 lens in Rapax shutter with speeds from 1- to 1/400-second, plus Time and Bulb, \$61.50. Wollensak 162mm, F:4.5 Wocoted lens in Rapax shutter same as above, \$80.50. Standard carrying case, \$7.50; DeLuxe carrying case, \$16.95.

Mfr.: Burke & James, Inc.
BRAND 17

Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4 x 5 inches. May be fitted with lenses from 3 1/2-inch to telephoto size. Ground glass and distance scale focusing, with accessory rangefinder available. Front and back focusing adjustment by helical rack and pinion with locks, and telescoping tubes. Insulated lens board 4 x 4 inches. Bellows extension 17 inches. Removable back swings horizontally and vertically and revolves 360°, with automatic positioning at each 90°. Front shifts, tilts, rises, drops, and swings. Detachable four-sided metal focusing hood. Wire-frame viewfinder. Detachable handle may be replaced with flashgun. Op-



tional 3/4 x 4 1/4-inch back can be furnished. Price: \$95.00 without lens or accessories but including tax.

Extras: Camera and accessory case, \$27.00. Optical viewfinder, with parallax correction, \$7.31.

Mfr.: Brand Camera Company.

BUSCH PRESSMAN MODEL C

Cut film. Film pack No. 520, 12 exposures. Negative size 2 1/4 x 3 1/4 inches. Ground glass focusing. Rangefinder equipment available at extra cost. Plastic footage scale on track and metal scale on camera bed are superimposed for guess focusing. Drop bed for wide-angle work. Cam lock rigidly po-



sitions bed at 90° and 115°. Single infinity stop. Lens standard lock. Dual focusing knobs with locking feature. Lens standard rises 1 1/2 inches, slides 1 1/2 inches. Sports wire-frame finder. Long bellows extension. Price: \$73.40, incl. tax, less lens and accessories.

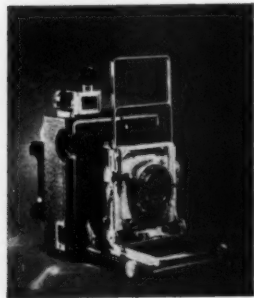
Extras: Optical viewfinder, \$7.48; cut film holders, \$4.25; film pack adapter, \$7.48. All prices incl. tax.

Mfr.: Busch Precision Camera Corporation.

GRAFLEX PACEMAKER CROWN GRAPHICS

Cut film, plates, and film packs. Choice of Graphic or Graflex backs. Two models in production—"23", for 2 1/4 x 3 1/4-inch negatives;

"45", for 4x5-inch size. The Crown Graphics can be supplied with various lens and shutter combinations to meet the requirements of the photographer. Usual standard lens and shutter combination is either the Graflex Optar lens mounted in a Graphex shutter or a Kodak Ektar lens mounted in a Supermatic shutter. These shutters both have speeds of from 1- to 1/400-second, plus Time and Bulb. Both shutters are available either with or without built-in time lag mechanism for synchronization with all types of flash lamps. Removable four-sided focusing hood is fitted to the ground glass focusing panel.



Each camera has its own focusing scale for accurate setting of the lens and an accessory rangefinder may be installed. Parallax-correcting optical and wire-frame viewfinders are standard equipment. The lens board can be raised, tilted, or laterally shifted to correct distortion. Dual focusing knobs and bed lock provide rapid focusing. The camera bed can be dropped for wide-angle work. A body shutter release is one of the features of this new model. All of the features of the Pace-maker Series of Graphics are included in this camera with the exception of the new focal plane shutter. Price: Model "23" with 101mm (4-inch) Graflex Optar F:4.5 coated lens in Graphex shutter with built-in syn-

chronization, \$158.70; with 101mm (4-inch) Kodak Ektar F:4.5 coated lens in Supermatic shutter with built-in synchronization, \$158.70; with 105mm (4 1/8-inch) Kodak Ektar F:3.7 coated lens in Supermatic shutter with built-in synchronization, \$179.70. Model "45" with 135mm (5 1/4-inch) Graflex Optar F:4.7 coated lens in Graphex shutter with built-in synchronization, \$175.80; with 135mm (5 1/4-inch) Graflex Optar F:4.7 coated lens in Graphex (X) shutter, \$165.80; with 127mm (5-inch) Kodak Ektar F:4.7 coated lens in Supermatic (X) shutter, \$166.80; with 127mm (5-inch) Kodak Ektar F:4.7 coated lens in Graphex (X) shutter, \$171.30.

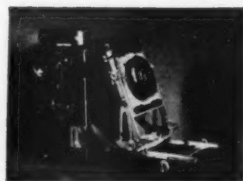
Extras: Flashing equipment as selected.

Mfr.: Graflex, Inc.

GRAFLEX PACEMAKER SPEED GRAPHICS

Cut film, plates and film packs. Choice of Graphic or Graflex backs. Two models in production—the "23", for 2 1/4 x 3 3/4-inch negatives; the "45", for 4x5-inch negatives. Various lens and front shutter assemblies are available. Unless otherwise specified, the cameras are usually furnished with either Graflex Optar lens mounted in Graphex Shutter or Kodak Ektar lens mounted in Supermatic Shutter. These shutters are available in two types. The X-type for use with electronic speed lamps only, and the fully synchronized type for all flash lamps. Both shutters have speeds of from 1-second to 1/400-second, plus Time and Bulb. Focusing is by ground glass, distance scale, or accessory rangefinder. Optical parallax-correcting viewfinder and direct-vision parallax-correcting wire-frame viewfinder are standard. Rear focal plane shutter has been re-designed

and controls simplified. Six speeds are provided—1/30, 1/60 1/120, 1/250, 1/500, and 1/1000, plus Time. Direct reading speed dial is located under shutter winding key. Focal plane shutter has built-in focal plane synchronization. Front standard has rising, tilting, and lateral shift adjustments, dual focusing knobs and bed lock. Drop bed for wide angle work. Body shutter release with control for operating either front or rear shutter. Hinged infinity stops. Removable four-sided focusing hood. Price: Model "23" with 101mm (4-inch) Graflex Optar F:4.5 coated lens in Graphex shutter with built-in synchronization,



\$189.65; with 101mm (4-inch) Kodak Ektar F:4.5 coated lens in Supermatic shutter with built-in synchronizer, \$189.65; with 105mm (4 1/8-inch) Kodak Ektar F:3.7 coated lens in Supermatic shutter with built-in synchronization, \$210.65. Model "45" with 135mm (5 1/4-inch) Graflex Optar F:4.7 coated lens in Graphex shutter with built-in synchronization, \$211.40; with 135mm (5 1/4-inch) Graflex Optar F:4.7 coated lens in Graphex (X) shutter, \$201.40; with 127mm (5-inch) Kodak Ektar F:4.7 coated lens in Supermatic (X) shutter, \$202.40; with 127mm (5-inch) Kodak Ektar F:4.7 coated lens in Graphex (X) shutter, \$206.90.

Extras: Flashing equipment as selected.

Mfr.: Graflex, Inc.

MERIDIAN 45B

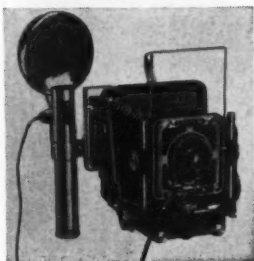
Cut film or plates. Film pack No. 523. Negative size 4x5 inches. Ground glass focusing with four-sided detachable hood. Back has four-way swing and revolves 360°. Of spring-pressure type accepting all standard double holders and film pack adapters. Front standard has geared rising front, extreme tilt, and lateral movement with positive locking. Drop bed and extra-wide-angle track with special rack and pinion. Dual focusing knobs with friction lock. Wire-frame finder with parallax correcting eyepiece. Bellows extension 16 inches. All-metal construction covered with black leatherette and trimmed in satin chrome. Leather carrying handle adjustable to fit hand. Price: \$225.00, without lens or shutter.

Extras: Kodak, Wollensak, and Ilex lenses in flash synchronized shutters. Kalart and Meyer rangefinders.

Mfr.: Kling Photo Supply Corporation.

NEWTON SPEED-VUE

Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4x5 inches. Single knob focusing on ground glass or with accessory rangefinder. Telescoping chassis gives 3½-inch to 10-inch bellows extension. Rising, tilting, swinging, shift-



ing front. Takes standard Graphic holders and lens boards. Price: \$42.50, less lens and accessories.

Extras: Rangefinders, flash equipment, etc., as desired.

Mfr.: Newton Photo Products.

PRINTEX MINI-PRESS

Cut film. Film pack No. 520, 12 exposures. Negative size 2¼x3¼ inches. Metal telescoping lens mount. Dual focusing knobs. All-metal



bellows. Pre-drilled body for installation of Kalart rangefinder. All couplings made inside camera. Two-position tubular viewfinder. Back accepts standard Graphic type holders and accessories. Leather carrying strap. Price: \$49.50, less lens.

Extras: Cut film holders, \$4.08.

Mfr.: Printex Products.

PRINTEX PRESS

Cut film. Film pack No. 523, 12 exposures. Negative size 4x5 inches. Focusing scale on top of metal bellows. Flat metal lens board accepts 5- and 5½-inch lenses. Optional recessed metal lens board takes 3½-inch wide-angle lenses when set with recess inward, and 6- to 6½-inch lenses when



recess is set forward. Body drilled for Kalart rangefinder. All couplings are inside camera. Two-position tubular viewfinder corrects for parallax. Spring back accepts standard Graphic type holders and film pack adapter. Leather strap for handling and carrying. Price: \$79.50, less lens and shutter.

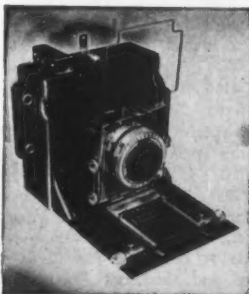
Extras: Cut film holders, \$4.21. Accessory reversible lens board, \$7.50.

Mfr.: Printex Products.

RAMLOSE

Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4x5 inches. Dual knob focusing control in either normal or drop-bed position. Tension adjusted by separate screw controls. Positive infinity stops. Four-sided hood on ground glass focusing panel. Bellows extension 15 inches. Automatic positioning of bed support in either normal or drop-bed position. Tilting, swinging, shifting, and rising front. Wire-type action viewfinder. Price: \$87.50.

Extras: 5½-inch Ilex Paragon F:4.5 in No. 3 Acme Synchro Shutter, \$129.40; 6½-inch Ilex Paragon F:4.5 in No. 3 Universal, Acme, or Acme Synchro Shutter, prices on request; 135mm Wollensak F:4.7 in No. 2 Rapax Shutter, \$65.63.



Printex Optical Viewfinder, installed, \$6.00.

Mfr.: Ramlose Photographic Equipment.

RILEX

Cut film. Film pack No. 520, 12 exposures. Negative size $2\frac{1}{4} \times 3\frac{1}{4}$ inches. Removable metal lens board. Ground glass focusing. Optional accessory rangefinder available. Camera is all aluminum construction. Rotating back. Rising, falling,



sliding, tilting, and swinging front. Handle built into main body section of back. Long bellows draw. Wire-frame sports finder. Price: \$49.50, less lens and shutter.

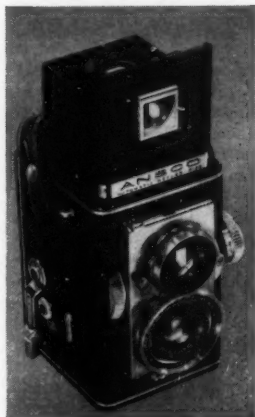
Mfr.: Riley Research Company.

REFLEX

ANSCO F:3.5 AUTOMATIC REFLEX

Roll film No. 120, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Fully corrected F:3.5 Anasco anastigmat coated lens of 83mm focal length. Set-and-release type between-the-lens shutter provides speeds of 1, $1/2$, $1/5$, $1/10$, $1/25$, $1/50$, $1/100$, $1/200$, and $1/400$ -second, plus Bulb. A matched focal length F:3.2 coated lens is provided for focusing and viewing. Focusing range is from 3 feet 8 inches to infinity and is accomplished by rotating a calibrated focusing knob on the left side of the camera, or

one of the milled wheels at the sides of the lens panel. Shutter set-and-release levers are located on the lens panel directly below the users thumbs when the camera is held in taking position. Cable release and flash synchronizer socket is at top edge of lens panel. The ground glass focusing screen is complete with magnifier. An optical type eye-level finder is incorporated in the hood. A tripod socket is recessed into the bottom of the camera. Camera body is cast aluminum covered in black morocco grained leather. All trim is finished in satin chrome. In operation all

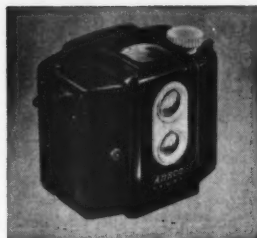


lens and shutter settings are visible from the top of the camera. Dial controls allow either left- or right-hand focusing. Resetting lever frees controls if jamming occurs through improper operation. Features include: Automatic film transport; automatic locking device to prevent double exposures; release lever to permit multiple exposures when desired; automatic frame counter. Price: \$275.00, complete with carrying case and tax.

Mfr.: Anasco.

ANSCO PANDA

Roll film No. 620, 12 exposures, negative size $2\frac{1}{4} \times$



$2\frac{1}{4}$ inches. Single meniscus lens with automatic spring-type shutter. Fixed focus. Enclosed waist-level reflex-type viewfinder. Price: \$4.89, including tax.

Mfr.: Anasco.

ARGOFLEX E

Roll film No. 620, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Argus Varex 75mm, F:4.5 color corrected anastigmat coated lens with matching viewfinder lens. Reflex ground glass focusing through coupled helical mounts. Focus $3\frac{1}{2}$ feet to infinity. Depth of field calculator. Magnifier in focusing hood for critical work. Automatic type shutter with 5 speeds from $1/10$ - to $1/200$ -second, plus Time and



Bulb. Black plastic case with chrome trim. Price: \$52.40.

Extras: Carrying case, \$8.50. Argus filters available.

Mfr.: Argus, Inc.

AUTOMATIC ROLLEIFLEX

Roll film No. 120, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$ inches. Matched Schneider Xenar F:3.5 lenses. Rapid Compur shutter with speeds of 1- to 1/500-second, plus Bulb. Built-in self timer. Exposure table and depth of field scale. Reflex ground glass focusing by control knob on left side of camera. Range approximately 30 inches to infinity. Magnifier and eye-level finder incorporated in focusing hood. Film transport and shutter tensioning are coupled to make double exposures



ures impossible. All-metal camera body covered with black leather and trimmed in satin chrome. Price: \$245.00.

Extras: Carrying case, \$10.00.

Distr.: Burleigh Brooks Company.

BOLSEY 35mm REFLEX

Cartridge film No. 135, 20 and 36 exposures, negative size 24×36 mm ($1 \times 1\frac{1}{2}$ inches). Lenses: Model G—F:2.9, 50mm Angenieux; Model H—F:1.8, 50mm Angenieux. Bayonet type lens mount. Distance and depth of focus scales. Focusing on reflex ground glass through

full-size magnifier. Close focusing through secondary magnifying lens. Coupled split-image rangefinder. Eye level viewfinder. Double-curtain focal plane shutter with speeds of 1-second to 1/1000-second. Automatic dial type frame counter. Steel camera body finished



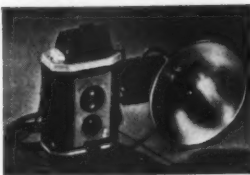
in satin chrome with leather covering. Prices: Model G—\$367.00, incl. tax; Model H—\$536.00, incl. tax. Coated lenses \$20.00 additional.

Extras: Leather carrying case, \$19.75. Extension tubes for focusing from $1\frac{1}{2}$ inches, telephoto lenses, sunshades, filters, portrait and softening lenses, etc., prices upon application.

Mfr.: Bolsey Corporation of America.

BROWNIE REFLEX SYNCHRO MODEL

Roll film No. 127, 12 exposures, negative size $1\frac{1}{8} \times 1\frac{1}{8}$. Fixed focus meniscus lens. Improved single-action shutter with I and B settings. Synchronized for flash. Reflex finder showing full



size of negative. Pin-grain covering with satin chrome trim. Price: \$9.49, incl. tax.

Extras: Flashholder, \$4.03, incl. tax.

Mfr.: Eastman Kodak Company.

CIRO-FLEX

Roll film No. 120, 12 exposures, negative size $2\frac{1}{4} \times 2\frac{1}{4}$. Wollensak Wocoted Velostigmat F:3.5, 85mm taking lens. Viewing lens Wollensak Wocoted Anastigmat F:3.2. Focusing knob on right side of camera operates rack and pinion for ground glass focusing. Footage scale from 3 feet to infinity and depth of focus chart included. Magnifier and Sportfinder in viewing hood. Two shutters available: Wollensak Rapax with speeds from 1-second to 1/400-second, plus T and



B; Wollensak Alphax with speeds of 1/10-second to 1/200-second, plus T and B. Both shutters have diaphragm openings from F:3.5 to F:22. Cable release fitting accommodates flash attachment. Camera has all-steel welded body with leather covering. Finish black enamel. Price: With Rapax Shutter, \$88.50; with Alphax Shutter, \$68.50.

Extras: Case with neck-strap, \$8.50.

Mfr.: Cirol Cameras, Inc.

FALCON-FLEX

Roll film No. 127, 16 exposures, negative size

1¼ x 1½ inches. Graf 50mm lens. Fixed focus. Reflex-type viewfinder. Two-speed



shutter, Inst. and Time. Price: \$6.50, incl. tax. Also available with 50mm F:7.7 Achromat lens with variable apertures of F:16, F:11, and F:7.7, \$8.50, incl. tax.

Distr.: The Spencer Company.

GRAFLEX SERIES B

Cut film or plates. Film pack No. 520, 12 exposures. Negative size 2¼ x 3¼ inches. Lumenized Kodak Ektar F:4.5 lens. Single-lens reflex with ground glass focusing. Focal plane shutter. Revolving back accepts interchangeably film and plate holders, film pack adapters, and sheet film magazines. Price: \$135.00.

Extras: Carrying case, \$16.00. Graflex Tele-Optar 10-inch, F:5.6 lens, \$128.00.



Film pack adapter, \$6.55; Sheet film holder, \$4.00; Sheet film magazine, \$15.95. Mfr.: Graflex, Inc.

GRAFLEX SUPER D

Cut film or plates. Film pack No. 518, 12 exposures. Negative size 3¼ x 4¼ inches. Kodak Anastigmat 6½-inch, F:4.5 coated lens in Automatic diaphragm mount. Single-lens reflex with ground glass focusing. New simplified focal plane shutter with 8 speeds, 1/30, 1/60, 1/125, 1/200, 1/300, 1/400, 1/800, and 1/1000-second. Built-in flash synchronization at high speeds



with long peak lamps, also open flash synchronization. Built-in linkage for automatic diaphragm control. Built-in lens hood. Revolving back with new-style slide locks. Re-styled controls. Price: To be announced.

Extras: Available Graflex accessories.

Mfr.: Graflex, Inc.

HOLLYWOOD REFLEX

Roll film No. 620, 12 exposures, negative size 2¼ x 2¼ inches. Two models available—the Sightseer and the Sportsman. Sightseer has Zelfar 75mm fixed focus lens. All aluminum body. Brilliant ground glass reflex viewer. Single-action shutter with Inst. and Time speeds. Built-in flash socket for easy flash attachment



Price: \$13.35.

Sportsman model has 80mm Achromat lens. Two-stop diaphragm. Focusing from 6 feet to infinity. Otherwise same as above. Direct viewfinder in focusing hood. Price: \$17.85.

Mfr.: Graflex Products Corporation.

KODAK REFLEX

Roll film No. 620, 12 exposures, negative size 2¼ x 2¼ inches. Twin Kodak Anastigmat F:3.5 Lumenized lenses. Reflex ground glass focusing. Flash Kodamatic 7-speed shutter from ½- to 1/200-second, including Time and Bulb. Built-in flash synchronization for Class F and Class M lamps. Eye-level viewfinder and magnifier contained in focusing hood. Depth of field scale. Tripod sockets. All-metal construction with pin



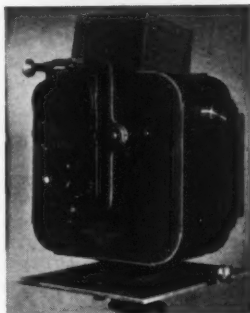
grain covering. Satin finish chrome trim. Field case included with camera. Price: \$137.92, incl. tax.

Extras: Kodak Flashholder, \$11.08, incl. tax. For other accessories, filters, etc., see your dealers latest list.

Mfr.: Eastman Kodak Company.

MacVAN MODEL 257 REFLEX

Cut film, negative size 5x7 inches. Takes two exposures per film, 3½x5 inches. Special backs for roll film or other combinations available



on order. Wollensak Series II, 8¼-inch, F:4.5 Velostigmat lens in Betax shutter or Ilex Paragon, 8½-inch in Universal shutter are standard equipment. Shutter is available with 1/50 to 1-second or 1/100 to 1-second speeds. Contacts for strobe light included in shutter. Various other lenses can be fitted upon request. Viewing lens is of same type and speed as the standard lens. Focusing is on ground glass which has marked areas for both vertical and horizontal images. A front surfaced mirror is used. Tripod mount is standard with 3 mounting holes. The construction of the camera is aluminum and aluminum alloys. Finish is crackle with trim polished metal. Price: Complete with coated lens, \$387.50. Camera without taking lens and shutter, \$275.00.

Mfr.: MacVan Manufacturing Company.

ROLLEICORD II

Roll film No. 120, 12 exposures, negative size 2¼ x 2¼ inches. Matched Zeiss Triotar F:3.5 lenses. Rapid Compur shutter with speeds of 1- to 1/500-second, plus Bulb. Reflex focusing on ground glass. Focusing knob on right side of camera has depth of field scale. Focusing hood contains magnifier and eye-level viewfinder. All-metal camera body is covered with black leather and



has satin chrome trim. Price: \$132.75.

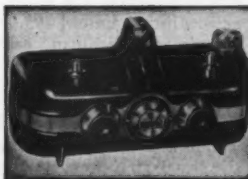
Extras: Carrying case, \$8.00.

Distr.: Burleigh Brooks Company.

STEREO

HANEEL TRI-VISION

Roll film No. 828, 12 single exposures or 6 sets of stereo, negative size 28x40mm. Fixed focus, hard



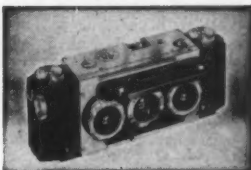
coated Universal lens with three-aperture diaphragm, F:8, F:11, F:16. Dual synchro-shutters operate at 1/50-second. Built-in viewfinder. Moulded plastic case with metal back. All metal parts satin finished. Price: \$22.20, incl. tax.

Extras: Twin lens viewer, \$4.50.

Mfr.: Tri-Vision Sales Company.

STEREO REALIST

Cartridge type 35mm film No. 135, 20 or 36 exposures. Frame size 23x24mm. Takes 16 pairs on 20 exposure film; 29 pairs on 36 exposure film. Matched, coated Cooke-type Triplet anastigmat 35mm, F:3.5 lenses. Iris diaphragms mechanically coupled. Coupled split-field type range finder. Internal focusing by means of milled wheel. Range 2½ feet to infinity. Distance scale on face of focusing wheel for calculating flash exposures and hyperfocal distance settings. Direct vision viewfinder. Built-in lens and viewfinder cover. Shutter, gear retarded, ring set, cocking, behind-the-lens type with speeds from 1- to



1/150-second, plus Time and Bulb. Built-in flash synchronizer with silver contacts, for either 5- or 20-millisecond delay flash bulbs. Body die-cast aluminum with satin chrome finish and black leather covering. Automatic exposure counter and double-exposure prevention. Price: \$162.50, including tax.

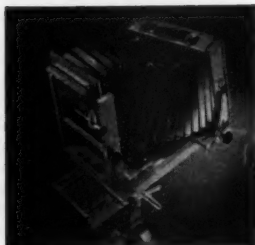
Extras: Stereo Realist Viewer, \$19.75.

Mfr.: David White Company.

VIEW

ANSCO UNIVERSAL VIEW

Plates and cut film. Two models available for negatives of 5x7 inches and 8x10 inches. Camera body is constructed of selected hardwood. All moving parts accurately machined. Metal-to-metal contacts afford ease in focusing. Dual adjustments are accessible from focusing position. Sliding extension bed is built-in for extreme bellows extension.



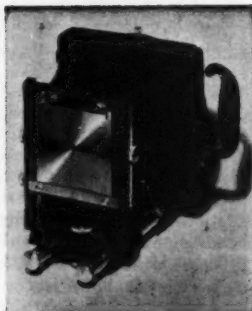
Bellows extension of 5x7 model is 20 inches; of 8x10 model, 26½ inches. Rising, falling, and tilting front combined with a back that swings and tilts allows wide range of adjustments. Complete with carrying case and extra lens board. Price \$141.00 for 5x7; \$171.86 for 8x10, including tax.

Mfr.: Ansco

BACO PRESS VIEW

Cut film. Film pack No 523, 12 exposures. Negative size 4x5 inches. Lenses from 3½- to 16-inch focal length may be used. Lens board designed to take Packard shutter without special fitting. Removable lens board. Ground glass focusing. Rising, falling, tilting, swinging, sliding front. Rotating back. Alloy castings finished in gray crackle. Bellows extension 22 inches. Price: \$75.00.

Extras: Wollensak Wocoted 6½-inch, F:4.5 lens in



Rapax shutter, \$85.96. Cut film holders, \$4.21. All prices include Federal Excise tax.

Mfr.: Baco Accessories Co.

B & J COMMERCIAL VIEW

Cut film or plates. Two models—4x5 negative size, and 5x7 negative size. Removable lens boards. Dual focusing knobs. Ground glass focusing. Rising, sliding, tilting front. Rising, sliding, tilting, and swinging back. Removable back accepts standard holders. Folding bed with separate extension.



Double extension bellows. Leather carrying handle. Four-sided focusing hood. Price: 4x5-inch size, \$59.50, less lens; 5x7-inch size, \$69.50, less lens.

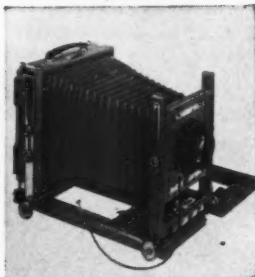
Extras: Wollensak Wocoted F:4.5, 6½-inch lens mounted in Alphax shutter, \$75.00; Wollensak Wocoted F:4.5, 7½-inch lens mounted in Alphax shutter, \$91.00. Double compartment case, \$10.95.

Mfr.: Burke & James, Inc.

B & J COMMERCIAL VIEW

Cut film or plates. Negative size 8x10 inches. Remov-

able lens board. Front lens standard has sliding, rising, tilting, and dual knob focusing adjustments with track lock. Spring back rises, tilts slides, swings, and focuses with dual focusing knobs. Removable back. Ground glass focusing. Folding bed with extension. Long bellows extension. Leather



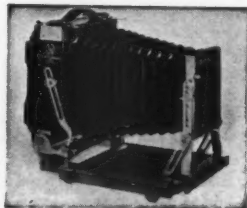
carrying handle. Price: \$89.50.

Extras: Carl Meyer Anastigmat 12-inch, F:4.5 coated lens in Betax shutter, \$199.50. Double compartment case, \$13.95.

Mfr.: Burke & James, Inc.

DEARDORFF 4/5 COMMERCIAL

Cut film or plates. Negative size 4x5 inches. Removable lens board is reversible all the way around, size 3½x3½ inches. Lenses with focal lengths from 2¾ inches can be accommodated. Bellows extension is 18 inches. Rising and falling front with vertical swing 30° each side of center. Vertical swing of back is 30° each side of center, with a horizontal swing 20° each side. Bed is made in four sections of tongue and groove



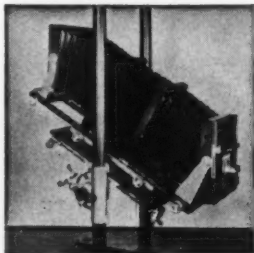
construction with grain in two directions. The box and back are made with interlocking corners that are further reinforced with metal. Back is square, reversible all the way around, and is supplied with cut-out boards. Central American Mahogany is used throughout in construction. This camera is also available in 5x7 and 8x10-inch sizes. Prices: Not established at press time. Write to mfr. for information.

Extras: Various backs and reducing backs; lens boards; Packard shutters and adapters; carrying cases; camera stands.

Mfr.: L. F. Deardorff & Sons.

DEARDORFF COMMERCIAL STUDIO

Cut film or plates. Two models—8/10 for 8x10-inch negatives, and 11/14 for 11x14-inch negatives. Removable lens board. Bed is solid mahogany in two sections on 8/10; three sections on 11/14. Overall length fully extended—8/10, 50 inches; 11/14, 75 inches. Double swing back with vertical swing 30° each side of center and horizontal swing 25° on 8/10, 20° on 11/14. Fitted with standard spring actuated ground glass back reversible all the way around. Double swing front covers same degree of swings as the back. Fitted with double-shift vertical and horizontal front. Back and front frames of solid mahogany. Lens board is 8x8x1/2-inches rabbeted to be light-



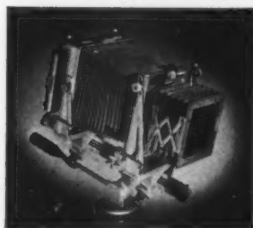
tight. Steel focusing pinions and rods. Brass racks. Front and back standards cast aluminum. Springs phosphor bronze. Bellows is 50 inches long on 8/10 model with sliding midway frame. A 75-inch bellows is furnished on the 11/14 model. It is supported on the bed by two sliding midway frames. Prices: Not established at press time. Write to mfr. for information.

Extras: Studio camera backs; reducing backs; revolving backs; lens boards; Studio stands; Packard shutters with adapters.

Mfr.: L. F. Deardorff & Sons.

GRAFLEX GRAPHIC VIEW

Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4x5 inches. With 3/4x4 1/4 back, cut film or plates. Film pack No. 518, 12 exposures. Negative size 3 3/4x4 1/4 inches. Ground glass focusing. Swinging, tilting,



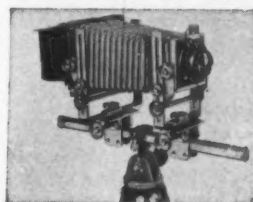
and lateral shifting front and back. Front has rise of 3 inches. Monorail bed with simple, accessible controls and positive locks. Reversible back for vertical or horizontal framing. Choice of either Graflex or Graphic backs in either 4x5 or 3 3/4x4 1/4 size. Built-in spirit level. Combined camera base and tripod head with 90° downward tilt, 30° upward tilt, and full 360° revolving. Adaptable for flash synchronization. Interchangeable 4-inch metal lens board. Bellows extension 3 to 12 1/4 inches. Price: \$130.00, including carrying case, less lens.

Extras: Accessory extensible accordion-type lens shade, \$17.10.

Mfr.: Graflex, Inc.

GROVER 4x5 UNIVERSAL VIEW

Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4x5 inches. Removable lens board. Front and back focusing with large controls. Monorail construction. Front rises, falls, tilts, slides, and swings. Revolving back rises, falls, tilts, slides,



and swings. Ground glass focusing with collapsible, four-sided focusing hood. Double bellows extension. Special tripod head. All-metal parts finished in satin chrome. Price: \$79.50, less lens.

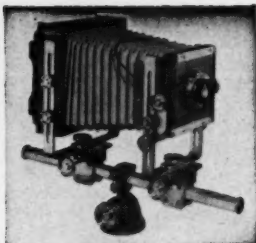
Extras: Wollensak Wocoted F:4.5, 6 3/8-inch lens in Alphax shutter, \$75.00. Carrying case, \$16.95. Special Safelock all-metal tripod, \$24.50.

Mfr.: Burke & James, Inc.

GROVER UNIVERSAL VIEW

Cut film or plates. Two models—5x7-inch negative size and 8x10-inch negative size. Removable lens board. Monorail construction of hardwood and metal. Front and back have individual focusing controls. Front rises, falls, swings, tilts, and slides. Back slides, swings, tilts, and rises. Removable back. Ground glass focusing. Double bellows extension. Special tripod head. All metal parts finished in satin chrome. Price: 5x7-inch size, \$89.50; 8x10-inch size, \$110.00. Both prices less lenses.

Extras: Wollensak Woco-



ted F:4.5, 7½-inch lens in Alphax shutter, \$91.00; Carl Meyer 12-inch F:4.5 anastigmat coated lens in Betax shutter, \$199.50. Carrying cases—5x7, \$16.95; 8x10, \$18.75.

Mfr.: Burke & James, Inc.

KEITH PORTRAIT

Cut film or plates. Made in three sizes, 4x5, 5x7, and 8x10. Designed for portrait work, these cameras are easy to operate, sturdily built, and modestly priced. Convenient rear focusing and vertical swing back permit ample correction. Each camera comes equipped with a spring back and a sliding dividing back. Bed on 4x5 and 5x7 cameras folds up. The 8x10 camera is of studio type and is supplied with 8x10, 5x7, 4x5, and 5x7 dividing backs. The 4x5 model has a bellows extension of 15 inches; the 5x7 has 17 inches, and the 8x10 has 24 inches. Bellows are

of imitation leather. A special 5x7 model is made with a sliding front and "flip-over" dividing back which incorporates all the features of the standard 5x7 model. Prices: 4x5, \$85.00; 5x7, \$90.00, 5x7 Special, \$69.50; 8x10, \$165.00. All prices include Federal Excise Tax.

Mfr.: Keith Camera Co., Inc.

KEITH VIEW

Cut film or plates. Made in three sizes, 4x5, 5x7, and 8x10. Extreme swings on front and back offer ample correction for perspective and depth of focus. Front and back also slide, and front rises and falls. The cameras are made from kiln-dried hardwood finished in



silver gray. Bellows extension of 4x5 model is 20 inches; 5x7 is 24 inches; 8x10 is 28 inches. Prices: 4x5, \$59.50; 5x7, \$69.50; 8x10, \$89.50. All prices include Federal Excise Tax.

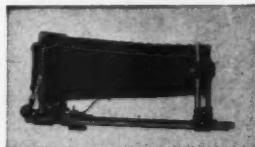
Extras: Sliding dividing backs, 4x5, \$38.94; 5x7, \$44.50. Standard backs, 4x5, \$15.02; 5x7, \$15.02;

8x10, \$18.33. Reducing backs, 5x7 to 4x5, \$15.02; 8x10 to 5x7, \$18.33; 8x10 to 4x5, \$18.33, prices incl. tax. Camera stand, \$33.70, incl. tax.

Mfr.: Keith Camera Co., Inc.

NEWTON NEW-VUE

Cut film or plates. Film pack No. 523, 12 exposures. Negative size 4x5 inches. Rapid front focusing with positive lock. Micro-focusing at rear of camera. Standard metal lens board 4x4 inches. Shielded ground



glass for focusing. Rotating back. Tilting and swinging front and back. Rising, falling, and shifting front. Bellows extension 20 inches. All-metal construction. Price: \$59.50, less lens and accessories.

Extras: Interchangeable rotary reducing back—2¼x 3¼-inch size, \$12.00; 3¼x 4¼-inch size, \$13.50. Extra metal lens boards (Graphic Type), \$2.00.

Mfr.: Newton Photo Products.

GET ACQUAINTED WITH YOUR CAMERA!

How well do you know your camera? A good photographer should know the vital statistics of his camera as well as he knows his telephone number. Test your knowledge of your camera with the following questions:

1. What is the serial number of your camera?
2. What is the serial number of the lens and any accessory lenses that you have?
3. What size filters and accessories does your camera take?
4. Who is the manufacturer of your camera and lens?
5. Can you name the available shutter speeds in order?
6. Can you obtain intermediate shutter speeds by setting the indicator between

marked speeds?

7. Can you give the available lens apertures in order?
8. What is the focal length of your lens, inches and metric?
9. What is the closest distance that your camera will focus?
10. Disregarding infinity, what is the furthest distance that you can focus?
11. At what lens aperture and distance setting do you have the greatest depth of field?
12. Is your lens coated, if so, what process was used?

Did you know them all? If not, get out your camera and instruction book and really get to know your camera.—John H. Clem.



Merry Christmas

...and you're not forgetting to "keep it" in color, are you? The soft blues of morning shadows on glistening snow... the festive sparkle of the table at noon... the multicolored glow of the tree at night... Christmas is bright and gay and exciting, with dozens of color shots begging to be snapped! If you haven't tried your hand at "color," you'll find it richly rewarding... especially at Christmas. *Kodachrome Film* for most miniature, sheet-film, and home-movie cameras... *Kodacolor Film* for most roll-film cameras... *Kodak Ektachrome Film* for processing in your own darkroom... **IT'S KODAK FOR COLOR.**

Kodak

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

Control, Plus

Kodak's newest professional camera, the Kodak Master View Camera 4 x 5, recently was unveiled to professional photographers. Many advanced amateurs—particularly serious and exacting workers in color—will welcome this superb new instrument with the same cordial acclaim it has already won from professionals, commercial men, and illustrators.

Here are flexibility and control, almost unlimited—control over perspective, linear rendering, field depth, viewpoint, image size—combined with refinements, technical conveniences, and beauty of design never before available in a view camera.

Back and front frames are rigid, lightweight, one-piece castings of satin-finished aluminum—no joints to loosen or get out of line. Main back and front supports, aluminum castings with polished steel uprights. Base, a machined 19-inch monorail track. Bellows, gray leather. Large focusing knobs and swing lock knobs—easy to turn, easy to lock and unlock without taking the skin off your fingers. Universal

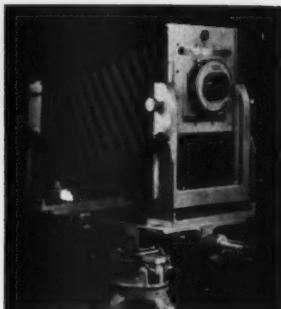
revolving back—usable at any setting in a complete circle. Extension, lens board to film, from a minimum 3 $\frac{5}{8}$ inches to a full 15 inches. Lateral and longitudinal spirit levels. Total weight, only nine pounds. Total dimensions, 8 x 11 $\frac{1}{4}$ x 19 inches.

Many Lenses Available

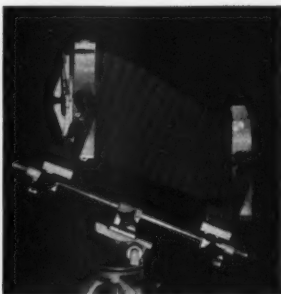
To go with this camera, there's a complete battery of superb Kodak Ektar lenses. Those especially recommended are the Kodak Ektar *f*/4.7 127mm., for extreme close-up work and direct magnification of small subjects on the film; the Kodak Ektar No. 70 *f*/7.7 8-inch, the Kodak Ektar *f*/6.3 8 $\frac{1}{2}$ -inch, the Kodak Ektar *f*/6.3 10-inch, and the Kodak Ektar *f*/6.3 12-inch.

Standard 4 x 5 film and plate holders and film pack adapters are used.

The Kodak Master View Camera 4 x 5 is supplied in a velour-lined gray carrying case, so designed that the camera is ready for use at all times. The case also provides space for 12 film holders, a film pack adapter, focusing cloth, extra lenses, and accessories such as a flash gun and reflector.



Front provides extreme rise. Transverse sliding movements, back and front, permit a total sideways offset of 1 $\frac{3}{4}$ inches.



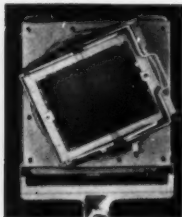
Back and front vertical swings, up to 30 degrees in either direction, allow extreme latitude in correcting vertical lines.



Horizontal swings, back and front, 12 degrees in either direction, are provided. These, with the vertical swings, rising front, and transverse slides, permit the user to manipulate both vertical and horizontal lines, and to extend depth of field both across the scene and into it. All controls lock securely.



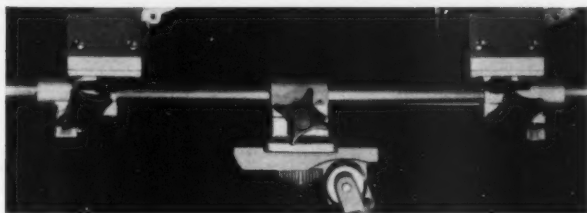
Pull down the handle, and your film holder slips in with no forcing. Release the handle, and springs lock the holder firmly in the correct plane. It's a brand-new idea in view camera backs—and it's good.



This revolving back is a true 360-degree back. Film corners aren't cut off in any position. It's ideal for precise truing-up of lines without re-aligning the camera and tripod, and for trick angles.



Back and front swings are centered, not hinged at bottom. Therefore, image size remains almost unchanged, and focus remains relatively good, throughout the swing adjustments. A real time saver.



Base of the Kodak Master View Camera 4 x 5 is a rigid 19-inch monorail. Focusing control is provided at three points—back, front, and center. Center control advances or retracts entire camera. Back and front have finger-tip clutches in addition to the large, easy-to-grasp focusing knobs. For rapid approx-

imate focusing, the proper clutch is depressed, and the back or front simply slid along the monorail. For fine focusing, the knobs are used. Focusing movement is smooth and exact, with no play or backlash; position locks are quick and reliable. Clips for focusing cloth are provided at top of camera back.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete the descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for firsthand inspection of the advertised items.

And in matters of general photographic information your Kodak dealer will be found to be soundly informed.

Kodak

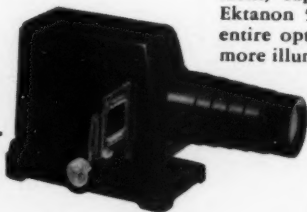


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school, and church programs
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KODASLIDE PROJECTOR, MASTER MODEL

THIS superb instrument delivers more illumination to the screen than any 2 x 2-inch slide projector ever before made. Entire optical system is *Lumenized*—ultra-hard-coated—to supply maximum light. New-type heat-absorbing glass blocks 85% of the heat. Pressurized air from a quiet fan protects your slides. Available with five superb Kodak projection lenses: for home shows—two 5-inch projection lenses, Ektar $f/2.3$ and Ektanon $f/3.5$; for club, church, or school—two 7½-inch projection lenses, Ektar $f/2.3$ and Ektanon $f/4$; for theaters, auditoriums—powerful Kodak Projection Ektar 11-inch $f/3.7$. See the Master Model at your Kodak dealer's.

The projector
that's right
for most fans...



There's a
Kodaslide Projector
made for you...
At your Kodak dealer's



If you must keep an
eye on the budget...

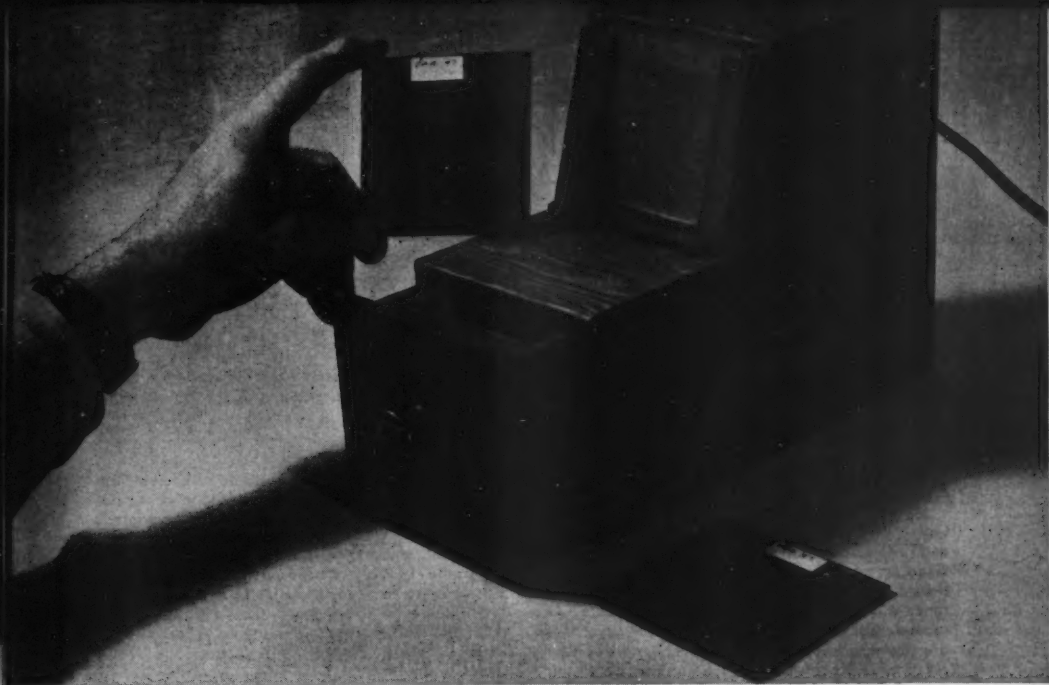
KODASLIDE PROJECTOR, MODEL 1A

PROJECTS brilliant images up to 40 inches wide. Lens and condenser elements are *Lumenized*. Comes complete with Kodak Projection Ektanon 4-inch $f/3.5$ lens, 150-watt lamp, slide carrier, cord, switch. Projecto Case (extra) provides convenient storage space and serves as a rigid projection base.

KODASLIDE PROJECTOR, MODEL 2A

UNUSUAL efficiency for long or short throws is attained with this compact instrument, supplied with Kodak Projection Ektanon 5-inch $f/3.5$ lens. *Lumenizing* of entire optical system delivers about 50% more illumination to your screen. 7½-inch Kodak Projection Ektanon lens available as accessory for longer-than-average distances. Combination Case (extra) affords easy storage and a projection base... Eastman Kodak Co., Rochester 4, N. Y.

Kodak



make a **SLIDE FILE AND VIEWER** for your large transparencies

by George Carlson

MANY slide files and viewers are available for bantam and 35mm size slides but few, if any, are on the market for the larger sized transparencies that amateurs are making in increasingly large numbers now that color film is available in the popular roll film and cut film sizes. The combination slide file and viewer illustrated fulfills this need adequately. While it was made for 2½-inch square transparencies, a similar unit can be made for any size that is desired. For this reason no dimensions are given as the size of the transparency in use will determine the size of the file and viewer.

Plywood is used throughout for the construction—the only other articles required for completing the project being a porcelain lamp socket, a 15-watt lamp, a toggle switch to control the lamp, a drawer pull, and the necessary wire and appliance plug. A piece of ground glass slightly larger than the transparency is also needed to provide even light diffusion for viewing.

The file drawer is made the full length of the unit and a bit larger than the transparencies to be stored in it. The housing containing this drawer has an

(Continued on page 132)

PHOTOGRAPHY WITH HIGH-SPEED FLASH

Reprinted from The Ansconian

One of the newer photographic light sources, and one which is becoming extremely popular, is the high-speed gaseous discharge lamp. Lamps of this type are currently referred to by a variety of names such as speed flash, strobolight, repeating flash tube, electronic flash tube, and high-speed discharge lamp.

Most photographers are familiar in a general way with the characteristics of high-speed lamps and with the advantages that they offer. The outstanding advantage is the extreme speed at which they can be made to operate—generally, exposure times are of the order of 1/3000th to 1/5000th second. Other, though not so obvious, advantages are the ease of synchronization, the high degree of reproducibility in both synchronization and light output, and the fact that the flash tubes themselves can be used repeatedly for 10,000 or more exposures.

The use of high-speed discharge lamps presents some new problems which are not encountered in photography by other light sources. These are of two types: the first concerns the electrical operation of the tubes and the second is the altered photographic characteristics of films exposed for very short periods of time.

Electrically, there are a few fundamentals which a user of high-speed lamps will find helpful, though it is not necessary to know them. In the first place, all lamps of this type are basically similar. They consist of a glass tube containing an inert gas, usually xenon. The light is produced by an electrical discharge through this gas. Since extremely large instantaneous power values at high voltages are needed, the lamps are "fired" by discharging a condenser through them. The electrical charge on the condenser can be built up over a period of several seconds until it is sufficiently large to yield the needed momentary power output when the condenser is discharged in a few thousandths of a second. In other words, the condenser, acting as a container for the high voltage electricity, is filled slowly and emptied almost instantaneously. In this way it is possible to obtain sufficient momentary power without heavy drains on the power supply. In fact, some power packs for operating flash tubes are based on the use of batteries as a source of electricity.

The light output of a flash tube, within the limits for which it was designed, depends upon the watt seconds discharged through it. If the watt-seconds value is known, the light output can be determined since it is approximately proportional to the watt second input. For example, a lamp operated at 100 watt seconds will give one-half the light output obtainable at 200 watt seconds. The watt seconds

in turn can be calculated from the voltage and the capacitance of the condenser in the power pack:

$$\text{watts seconds} = \frac{\text{capacitance} \times (\text{kilovolts})^2}{2}$$

For any given voltage the duration of the flash is controlled by the capacitance of the condenser which is expressed in microfarads. 15 microfarads at 2000 volts produces a flash duration of 1/10,000th second; 56 microfarads—1/5000th second; 112 microfarads—1/3000th second. The shape of the light output curve for high-speed lamps is similar to that for ordinary flash lamps and these figures refer to the time that the light intensity is 1/3 or more of its peak value. A typical light output curve is shown in figure 1.

The voltage at which high-speed lamps are usually operated is in the range from 1800 to 2500 with approximately 2000 the most common value. Specific data on particular tubes can be obtained from the manufacturers. It is worthwhile noting that since the operating characteristics vary only moderately among the tubes currently available, both the light output and the duration of the flash are determined largely by the capacitance of the condenser in the power pack.

The photographic effect of extremely short exposure times is two-fold. First, there is a change in the speed of the film resulting from failure of the reciprocity law which states that the exposure is equal to the light intensity multiplied by the time. However, in making pictures with high-speed lamps photographers should be guided by the manufacturer's exposure recommendations rather than by calculations based on comparisons between flash tubes and flash lamps, and therefore the speed changes resulting from reciprocity law failure can be disregarded. There is one exception to this statement: Since films may vary in the amount of reciprocity failure to which they are subject, the relative sensitivities of various films may not be the same at both normal exposure times and exposure times of a few thousandths of a second. This point is illustrated by the behavior of Ansco Superpan Press and Isopan. At exposure times in the neighborhood of 1/50th of a second Superpan Press is more than one full stop faster than Isopan. However, when exposure times are shortened to 1/3000th of a second, the speed of the two films is very nearly the same.

The second way in which the behavior of photographic films changes at very short exposures is in the shape of the characteristic curve. The toe portion of the curve becomes very much elongated; if the tones of the subject are reproduced on this section of the curve, the resulting negative is thin

PICTURE THEIR SMILING FACES...

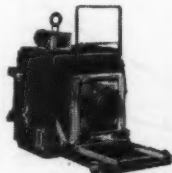


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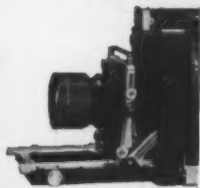
Graflex camera, why not casually bring this advertisement to the attention of interested members of your family and friends. (A word to the wise...!)

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TANK DEVELOPMENT—INTERMITTENT AGITATION

Film	Development for 7 minutes in Anso 47	Development for 14 to 15 minutes in Anso 47	Development for Maximum Speed 7 minutes in Anso 125 diluted 1:1 with water
Isopan	160	270	450
Triple S Pan	140	250	—
Superpan Press	120	240	450
Triple S Ortho	110	200	—
SS Plenachrome	100	—	—

and flat. By increasing the exposure from 2 to 4 stops the negative densities can be placed high enough on the curve to avoid excessive flatness but obviously this solution to the problem is not satisfactory because of the great speed loss involved. A far more effective method is to alter the development of the negative so that the contrast is equivalent to that obtained under ordinary conditions of exposure. Figure 2 shows characteristic curves of films exposed by high-speed flash, one of which was given normal and one special processing.

All films do not respond equally well to increased development and for this reason care must be taken in the selection of a film for high-speed flash photography. Anso Isopan, Superpan Press and Triple S Pan are among the suitable pan films with Isopan to be preferred because of its gradation and inherent fine grain. Of the ortho films, Triple S Ortho is preferable to Supersensitive Plenachrome because higher contrast is obtainable with Triple S Ortho on prolonged development.

The table at the top of this page lists the Anso films adaptable to high-speed flash photography together with the recommended guide numbers for calculating exposures and the developing techniques to be followed when using these guide numbers. For most work when extreme film speed is not required, from 14 to 15 minutes development

in Anso 47 at 68°F will yield the best results from the standpoints of fog and graininess. The contrast of the negatives will be very similar to that of negatives exposed by ordinary tungsten illumination and developed for 6 to 7 minutes in Anso 47.

The exposure guide numbers should be used like ordinary flash lamp guide numbers; that is, the distance from the lamp to the subject in feet is divided into the guide number to obtain the proper lens aperture. For example, Isopan exposed with the flash tube 10 feet from the subject and close to the camera will require a lens opening of $f/27$ if the film is to be processed in Anso 47 for from 14 to 15 minutes.

The guide numbers are based on a lamp operating at 225 watt seconds in a large studio-type reflector. The numbers should be multiplied by the factors given in the table below when lamps with other watt second inputs are employed.

Watt Second Lamp Input	Conversion Factor
25	.3
50	.45
100	.6
150	.8
225	1.0
400	1.2
900	2.0

Figure 1. A typical time-light curve of a high-speed flash tube. The dotted lines indicate the practical duration of the flash.

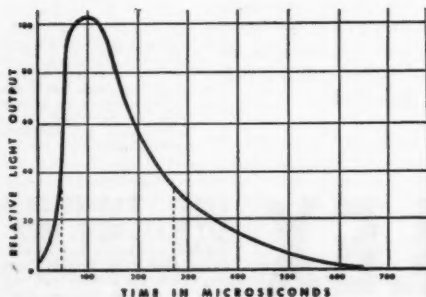
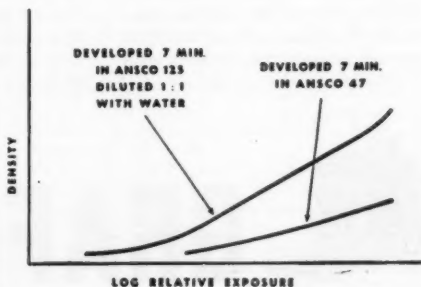


Figure 2. Characteristic curves of films exposed by high-speed flash. Note the long toe portion of the film given normal development.



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Photography
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Medical Photos
Markets for Miniature Cameras
Newspaper Photography
Nude Photography
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NEWS ABOUT NEW PRODUCTS

Larger Transparency Viewer

Designed especially for 2 1/4 x 2 1/4 and 2 1/4 x 3 1/4-inch transparencies, the new PB Master Viewer should fill a long-felt need in the equipment of the colorist who uses this size format. Made of a walnut finished plastic with polished aluminum metal parts, the viewer has an ob-



jective lens that is placed in an adjustable mount so that the image may be easily focused. The lens gives a magnification of 2 1/4 x with a flat field.

The diffusing screen is mounted in an aluminum frame and provides even

illumination over the entire picture area. Springs hold either glass or cardboard 3 1/4 x 4-inch mounts securely. Either vertical or horizontal compositions may be viewed.

Supplies of these viewers are being shipped to dealers throughout the country. Should you wish any additional information about them address the manufacturer, Ponder & Best, Inc., 1230 So. Grand Avenue, Los Angeles 15, Calif.

Price Reduction

Dassonville Company, Ltd., Newton, N. J., have announced drastic price reductions on Charcoal Black and Charcoal Ember projection papers. This price reduction, ranging as high as 33 1/3 %, applies to all sizes of packaged paper as well as to the 40- and 60-inch rolls for professional photographers. The paper will also be packed in new standard quantities of 10, 25, 50, 100, 250, and 500 sheets. Present packages in multiples of dozens will be continued until further notice.

The completion of new coating facilities, with the attendant production increase and lowered production cost, has made possible this saving which the Dassonville Company is passing along to users of its product. The same standard of quality will be maintained.

Holiday Greeting Cards

A new novelty in greeting cards is available from Official Photos Company, 1434 N. Western Ave., Hollywood 27, Calif. The cards are known as Magic-Pix Invisible Photo Greetings and provide a different approach to the yearly problem of "something different" in greetings.

Upon opening the envelope, in which the card is contained, the recipient finds only a slip of paper toweling around which a card has been folded. On the toweling is printed this rhyme: "A little fun now and then, Is relished by the best of men, A Magic Greeting is hidden

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Designed and built with the "know how" of half a century of photographic manufacturing experience, the Solar Auto-Focus will bring you a newer appreciation of print quality than you ever dreamed possible.

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here, Wipe with water—it will appear." At the bottom of the slip are printed instructions for dipping the paper into water and wiping it over the inside face of the card. Human nature being what it is—the person does so at once. Instantly the wetting develops a seasonally appropriate photograph in warm sepia tones. On the side opposite to the photo, a greeting appears and the sender's own signature. This is written on the card in invisible ink which is supplied with the cards. Twelve different photos comprise the series, each with a different verse for the twinning, and a different greeting. Available from most dealers the cards retail at \$2.25. For further information address the manufacturer at the above address.

Flash Diffuser

The new Glo-Brite Flash Diffuser and Safety Shield for large shallow type flash reflectors comes in two models. The F-406 which sells for \$3.05 will fit shallow type reflectors from 5½ to 6¼ inches. Model F-407, also selling for \$3.05 fits shallow reflectors from 6½ to 7¼ inches. Both models are made for flash equipment that uses the larger type flash bulbs. For equipment using midjet bulbs Glo-Brite offers three models F-305, F-305½, and F-306. A feature of the Glo-Brite Diffuser is the refill that can be purchased to replace damaged spun glass discs in the original equipment. For further information regarding this accessory write to Glo-Brite Products, Inc., 6415 North California Ave., Chicago 45, Illinois.

DuPont S-T Tripack

Development of a tri-pack negative film for direct production of separation negatives for existing three-color printing processes was announced recently by the DuPont Company. Known as S-T Tripack single transfer negative sheet film, it was developed to meet the need for a simple process of producing separation negatives. It can be used in ordinary plate back cameras, and is composed of two supports and three emulsion layers. The front support carries two layers which record blue and green respectively, while the rear base has a single emulsion which records the red. In processing, the green record is transferred to another base to get the necessary three separation negatives.

The success of the operation depends upon this emulsion-transferring technique. Aside from this, the process closely parallels that for ordinary black-and-white negatives and yields high quality negatives with a minimum of special chemicals and equipment. The time required to obtain the three separation negatives is 25 minutes, not counting washing and drying time.

After exposure, the front and rear films are developed together in a conventional black-and-white developer for ten minutes, following which they get a thirty-second rinse in an aqueous solution of sodium sulfate and borax. They are fixed for eight minutes in a standard hardener-fixer. Normal room lights may be turned on after four minutes in the fixer.

To separate the blue and green records, the

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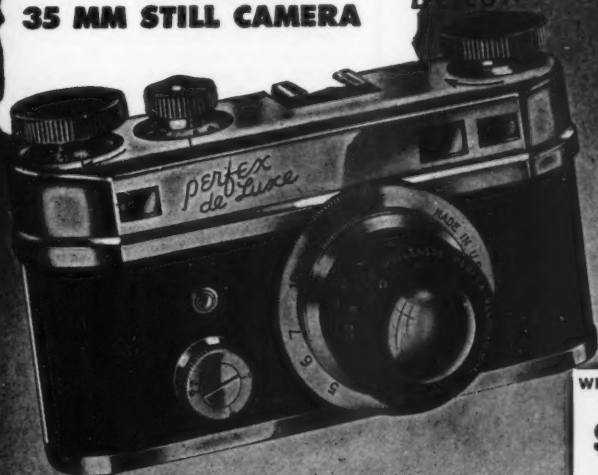
Time-O-Lite Master, M-49. Automatic re-set. 60 second dial. Heavy-duty construction. 750 watt capacity. For flood-lighting, contact printing. \$19.50
Time-O-Lite Professional, P-49. Has all the features of the Master M-49 plus an extra outlet for remote or foot switch control or for automatic contact printer control. 1500 watt capacity. \$24.50
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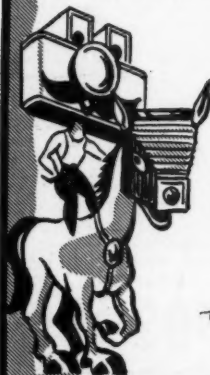
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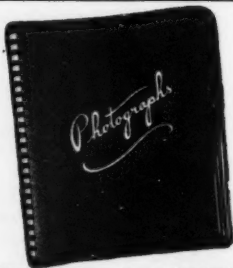


PHOTO OF A HOTCAKE

A hotcake—a best seller—the album everybody's buying! The embossed simulated leather cover looks expensive—40 black pages (9"x11") lay flat and even when open—strong plastic binding rings—attractive colors—black, blue, brown, green, maroon—and a popular price—just \$1.50! At stores.

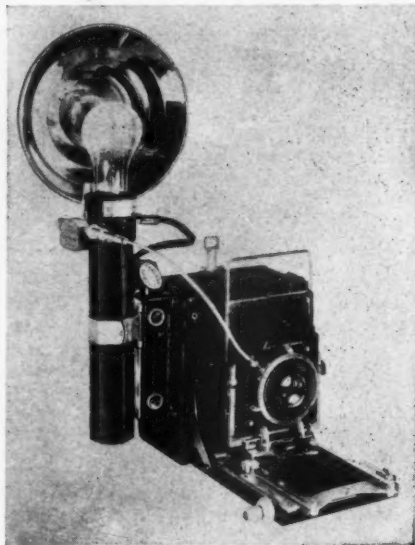
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front film is bathed for two minutes in a transfer bath, then rolled in contact with a gelatin coated transfer film. One or two minutes after rolling is completed, the transfer is started by bending the gel blank backwards. After separation starts, the transfer is completed by slowly pulling the front and transfer films apart. All three separation negatives then go into cold running water to be washed for ten to thirty minutes.

Range Finder for Busch Camera

A special range finder coupling has been designed by the Kalart Company, Stamford, Conn., for the installation of their latest model Synchronized Prism Range Finder to the new Model C Busch Precision Press Camera. Arrangements have been completed with the Busch



Precision Camera Corporation and Kalart Range Finders are now being installed by Kalart trained mechanics.

The Kalart Focuspot used in conjunction with the Range Finder for instant, automatic, accurate focus under poor lighting conditions, can also be installed on these cameras.

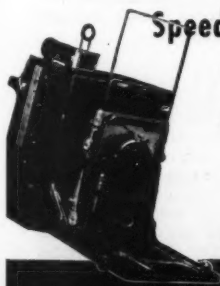
Inquiries concerning the Range Finder and Focuspot should be mailed directly to The Kalart Company, Inc., Dept. 26-G, Stamford, Conn.

Audio-Visual Reference Lists

To provide information on where to obtain audio-visual aids and how to use them, the Eastman Kodak Company has recently issued three new publications. They are expected to prove of considerable value to teachers and instructors in education, industrial, and other fields.

Believed to be the first listing of its kind "Selected Indexes and Sources of Photographic Visual Aids" lists major motion picture, slide

"An Unbeatable Combination"



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The Synchronomatic Rapax Shutter with new Raptar Lens is essentially the same as the Graphex Shutter with Optar Lens selected by Graflex, Inc. for their new Pacemaker Speed Graphics and Crown Graphics. This fine shutter, designed for perfectly synchronized flash work, gives you dependable, uniform performance. Each Rapax is checked electronically for synchronization, contact duration, and speeds. Improve your photography with Wollensak shutters and lenses.

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film, and slide sources available to interested users. It also includes names of a number of the larger distributors of visual aids as well as several organizations offering film information service. The second list, "Selected References on Audio-Visual Education and Training," contains most of the significant articles and books concerned with the production and utilization of photographic audio-visual aids which have been written since 1940, as well as some of earlier origin. The final publication, "Some Sources of Educational 2x2-inch Slides," is a partial list of the largest producers and suppliers of 2x2-inch slides on various subjects.

Punched for convenient insertion in the Kodak Photographic Notebook, these lists are available on request to the Sales Service Division, Eastman Kodak Company, 343 State Street, Rochester 4, New York.

Conversion Rule

Those of you who have difficulty with quantity conversions will welcome this new slide rule. It will fit into the kit of the well-informed operator, too. Called "The Photographic Slyd-Rul" by name, it carries 18 commonly used conversions and any equivalent can be easily read directly from the rule with one setting. One does not have to be a mathematician to operate it, and the term "Slyd-Rul" should not cause one to shy away for if you can add 2 and 2 you can use the rule.

Made of Vynylite, the rule gives linear, percentage, film speed, temperature, metric, and

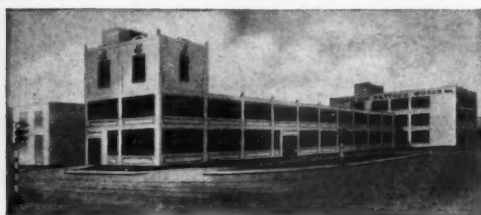
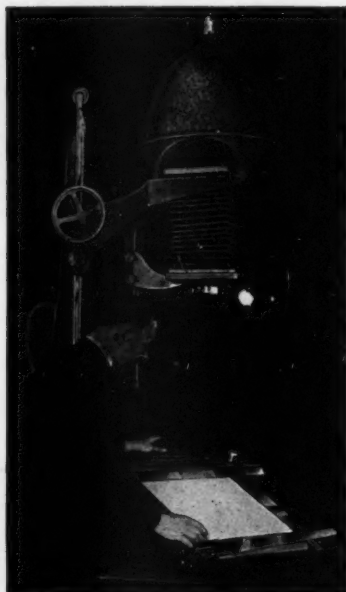
avoirdupois conversions, as well as a list of miscellaneous equivalents. Should the inner scale be removed from the rule at any time, it can be replaced in its correct position without error by matching the A and B designations with like markings on the outer rule. All in all it is a handy gadget to have around and it only costs \$1.00. For further information address The Slyd-Rul Company, 144-44 Sanford Avenue, Flushing, New York.

Repeating Speed Flash

Designed to give light equal to two No. 11 or one No. 22 flash bulb, the Radon Ray can be used with a flash guide index of 500. It will take 250 pictures on one battery charge and recharging time is 12 hours. With reasonable care batteries should last one year.

Flexibility is provided in that the Radon Ray can be operated with one light at 100 watt-seconds, two lights at 100-watt-seconds, or one light at 200 watt-seconds. For close work where only one light is needed, the unused capacitor can be removed to reduce the overall weight of the unit.

The manufacturers claim that safety has been designed into the unit in such a manner that the unit cannot be operated or serviced when potentially dangerous contacts are exposed. Some of the features include—all high voltage lines are heavily insulated and hidden—bleeder resistance across terminals of capacitors—a shorting switch completely discharges unit if top panel is opened—an auto-



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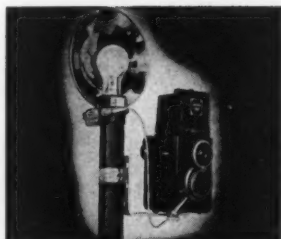


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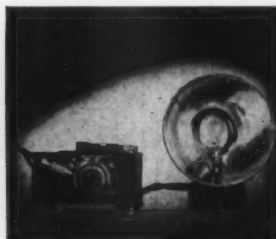
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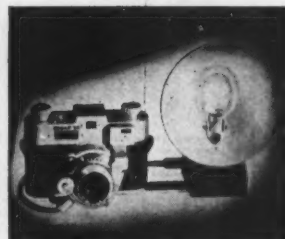
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Kalart Master Automatic Speed Flash — \$27.48 complete with 16 Wabash-Sylvania Press 40 Flash Lamps.



Kalart Compak Speed Flash — \$9.79 complete with 6 Wabash-Sylvania Press 25 Flash Lamps.



Kalart Compak Flash Unit — \$8.99 complete with 6 Wabash-Sylvania Press 25 Flash Lamps.



KALART MAKES SPEED FLASH EASY-TO-BUY:

There's a Kalart Speed Flash for almost every camera. You choose a "Compak" for lovelier snapshots, or a "Master" if you're more advanced! Either way you get the finest speed flash—priced to fit your purse! Every camera store has them in stock.



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Easy on-and-off attachment—with no holes or permanent brackets to mar the beauty of your camera is a feature of Kalart Speed Flash. Most models attach so easily—even your youngster can do it!



KALART MAKES SPEED FLASH EASY-TO-USE:

You take clear, sharp, beautiful pictures everytime—day or night—indoors or outdoors—and it's so simple! You just focus and shoot—Your Kalart gets the picture—better than you dreamed possible—everytime!

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This wonderful 20 page booklet gives you the inside secrets of how to take lovely pictures of baby at his cutest! Tells you how easy it is to use speed flash. Shows you how simple and inexpensive it is! "How to Take Speed Flash Pictures of Baby," is absolutely FREE, so mail postcard for your copy today! Address: The Kalart Company, Inc., Dept. C-12, Stamford, Connecticut.



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matic cut-off shuts off current in case of accident to tube, or when replacement of tube is necessary.

All controls are built into a specially designed gun which operates a single, or multiple, light source and is connected to the power unit by a shielded 7 foot cable.

At the present time the Radon Electronics Co., 118 Water Street, Milford, Ohio, plan to sell the Radon Ray at retail and service the unit direct from the factory. The units will not be available through dealers. They are interested in contacting experienced and capable agents, however.

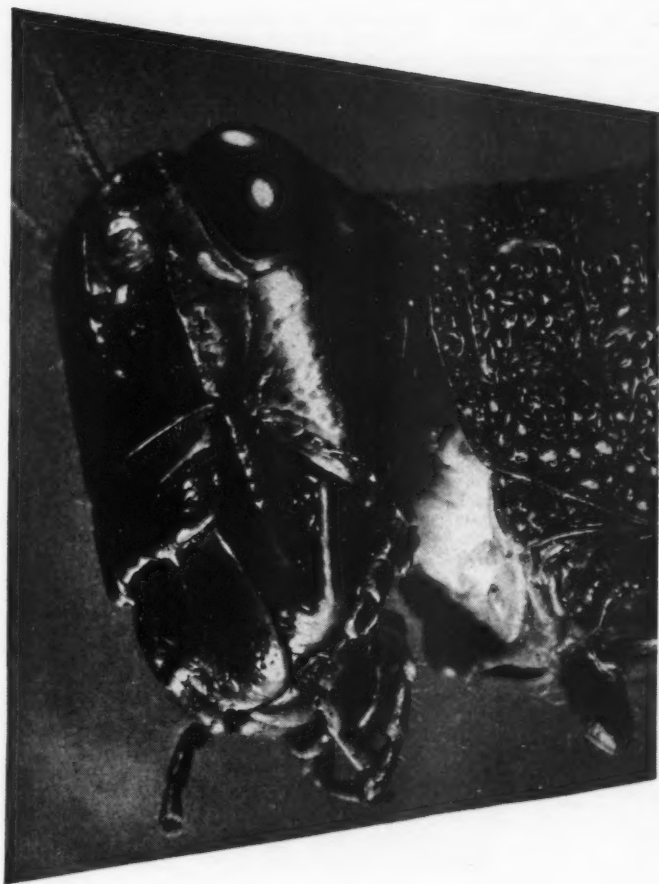


Four units are available: Two single units, one battery operated and one A.C. operated, each selling for \$250.00; Two double units, one battery operated at \$300.00, and one A.C. operated at \$275.00, these double units are complete with two lights, two reflectors, 25 feet of extension cord, and, in the case of the battery operated model, a battery charger. The above prices do not include Federal Excise Taxes. For further information on this product address the manufacturer direct at the above address.

Pamphlet on Exposure Indexes

A pamphlet, "Exposure Indexes and How to Use Them," is offered free through the Kodak Sales Service Division. It is punched for insertion in the Kodak Photographic Notebook and describes the origin of the exposure index and the scale of numbers used, and compares that scale with the former Weston and General Electric meter settings. Most of the pamphlet deals with the correct application of these indexes to meter measurements of light reflected from the scene and from test cards, and of light incident on the scene. A number of factors which influence the application of such measurement, such as bellows extension for close-ups, are discussed. Tables of exposure indexes are included for Kodak negative films and plates, both continuous tone and high contrast, color films and Ciné-Kodak films.

The pamphlet is intended to provide basic information for photographers whose exposure meters are calibrated with the new A.S.A. indexes, as well as information on the use and



Is it a prehistoric monster? . . . Perhaps a denizen of tropic jungles? Neither! Just an extreme closeup of a grasshopper's head . . .

Made with a Leica* camera and the Sliding Focusing Copying Attachment. With this novel Attachment a whole new world of picture-making opportunities are opened to the Leica camera user. Copies of books; micro-filming documents; close-ups of flowers; insects; even the head of a pin can be photographed.

The Copying Attachment is but one of the many accessories made for the Leica camera. There are telephoto lenses, wide angle lenses, a flash attachment and many others. Each accessory provides more unusual picture opportunities. That is why the Leica is known as the most versatile camera in the world.

Make a Reservation For Your Leica Camera: Genuine Leica cameras, made in the Leitz optical works in Wetzlar, Germany, are being made available in limited quantities. See your authorized Leica dealer. Present list prices:

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WRITE FOR FREE ILLUSTRATED BOOKLETS . . .
Booklet No. 1311 describes the Sliding Focusing Copying Attachment. Booklet No. 1334 gives complete information on the latest Models IIIc Leica Camera. Both will be sent FREE on request to Dept. M-4.

E. LEITZ, Inc., 304 Hudson St., N. Y. 13

*Leica**



†Includes all Federal Excise Taxes

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application of the indexes to older exposure meters not calibrated in this manner.

A free copy of the pamphlet may be obtained by writing directly to Sales Service Division, Eastman Kodak Company, Rochester 4, New York.

8 and 16mm Film Editors

The recently announced Baia Editor, available in both 8mm and 16mm models, consists of a Viewer, a Splicer, and a set of Rewinds, mounted on a metal base.

The Viewer has several features which set it apart from the usual article. A self-threading film track is incorporated which eliminates the necessity of sprockets and their guiding rollers; removing the possibility of scratches and torn perforations at this stage of film preparation. Well ventilated, indirect, illumination of the film prevents overheating even when the film is allowed to remain stationary for some time. Optically ground and polished prisms, and a patented prismatic shutter provide brilliant intermittent light for animating the scenes on the large, shadowed, ground glass viewing screen. Free-running rollers in the film track protect the film against scratches as it passes through the Viewer. A marking device is included which can be used to locate any point in the film for splicing, titling, or editing.

Two Baia Rewinds are fastened at each end of the metal base, and are equipped with Tension-Control and Thumb-Pressure Brake. The Tension-Control is a knob by which the de-

sired degree of drag can be applied to the unloading reel to prevent over-running; the Thumb-Pressure Brake is a part of the same knob and stops the reel immediately when pressure is applied. A simple reel-lock holds the reels in position. The Rewinds have oil-less bronze bearings and the gear-train is completely enclosed.



The Splicer is placed in the center forward position of the metal base. Positive snap latches grip the trimming plates firmly and apply welding pressure when the unit is operated. The design and arrangement of the trimming plates is such that both trimming and cementing of the film are accomplished in one operation. Accurate pegs assure aligned splices every time. Stainless steel is used in the construction of the Splicer.

The Baia Movie-Action Editor sells for

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Cousin Joe will get a big thrill out of your gift—or you can get your money back! Just send us your Xmas list and instructions for full value and any item in stock condition. Return within 10 days—money back in cash! If items you're after aren't listed here, drop us a line to inquire.

REFLEX CAMERAS (2 1/4 x 2 1/4)

Argoflex, coated F4.5 lens, case..... \$ 69.83

Ciroflex, coated F3.5 lens, Alphas shutter, case..... 83.73

Automatic Rolleiflex lens, case..... 349.00

KODAK REFLEX—\$137.92

F2.8 lumenized lens, Flash Kodamatic shutter (7 speeds to 1/200)

INEXPENSIVE, EASY-TO-USE CAMERAS

Kodak Baby Brownie Special (1 1/4 x 1 1/4)..... \$ 3.16

Kodak Brownie Reflex (1 1/4 x 1 1/4)..... 9.49

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Flash holder for Six-20 Flash Brownie... 2.92

Six-20 Kodak Jiffy (folding 2 1/4 x 3 1/4).... 12.12

Six-20 Kodak Vigilant, Jr. Kodet lens (folding 2 1/4 x 3 1/4)..... 20.20

Spartus Full-Vue Reflex (2 1/4 x 2 1/4)..... 9.98

Uniflash, coated lens and flash unit..... 9.98

Universal Meteor, coated lens (2 1/4 x 2 1/4).... 15.00

Fed. Flash with flash gun (1 1/4 x 2 1/4)..... 13.90

35mm. CAMERAS

Argus A2, coated F4.5 lens, Eveready case, \$ 29.85

Argus C3, coated F3.5 lens, coupled range finder, case, flash gun..... 74.71

Kodak Flash Bantam, coated F4.5 lens..... 57.72

Zeiss Ikonta, Novar F3.5, case..... 93.50

Kodak F3.5 coated lens, coupled range finder..... 86.58

Field case for above..... 8.50

Kalart flash gun for above..... 13.25

Clarus coated F2.8, coupled range finder, case, flash gun..... 134.00

Voigtlander Vito, Skopar F3.5 lens, Pronar II shutter, case..... 69.25

Leica IIIC, Elmar coated F3.5, registered..... 332.80

Leica IIIC, Summilux coated F2, registered..... 448.00

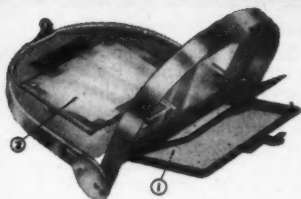
Kardon (American) Ektar F2 coated lens... 393.25

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- 2 Carrier accommodates glass or dustless metal plates.



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- 4 Pressure release permits moving film in enlarger without scratching.
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MODEL 312.* For miniature to 2 1/4" x 3 1/4" negatives. Fedar 3 1/2" F:6.3 Anastigmat with Iris Diaphragm.

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COMPLETE WITH LENS

*Condenser system available as accessory



Model 450



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Twin Embossing made with
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Embossing your print will make it gain in Vividness and apparent size. Print your picture with a wide border. Then use **EMBOSSA**. In a few seconds you can obtain genuine embossing.

Available in five sizes:		
No. 0 for 2 1/4 x 2 1/4, 6 x 6 cm pictures (square only)		\$0.85
No. 1 for 2 1/4 x 3 1/4, 6 x 6 cm and smaller pictures		0.85
No. 2 for 3 1/4 x 4 1/4, and 2 1/4 x 3 1/4 pictures		0.95
No. 3 for 4 x 5, 3 1/4 x 4 1/4, 9 x 12 cm pictures		1.10
No. 4 for 5 x 7 and 4 x 5 pictures		1.25

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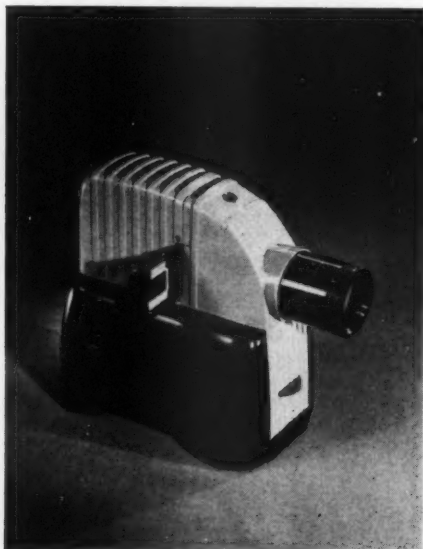
65x to 400x at list prices from \$29.50 to \$52.50. Crystal-clear images within this range are claimed by the manufacturer who has had years of optical, camera, and microscope experience both in this country and in Germany. Both models have precision ground optics, aluminum frames and molded plastic barrels—features heretofore found only in higher-priced microscopes.

Accessories include a number of objectives and eyepieces, polarizing attachment, dark-field illumination and wood carrying cases.

Kodaslide Projector

Suitable for uses ranging from home to theatrical projection, the Kodaslide Projector, Master model, which has recently been announced by Eastman Kodak Company, is supplied with a 1000-watt projection lamp that can be replaced with any of four other lamps of from 300 to 750 watts. Five projection lenses are available for use with it: a 5-inch F:2.3; 7 1/2-inch F:2.3; and an 11-inch F:3.7 of the Projection Ektar series; a 5-inch F:3.5; and a 7 1/2-inch F:4 of the Projection Ektanon series.

Interchangeable condenser lenses insure maximum efficiency with whatever type projection lens is used. Condenser and projection lenses are Lumenized and the most efficient type heat-absorbing glass available is employed in the optical system.



A fan type cooling system is used with the blast being directed past the lamp, the condenser system, and the slide itself. The slide carrier and the film gate are so designed that the air is directed to both sides of the transparency with the result that slide temperature is no greater than in many projectors using lamps with wattages as low as 150.

The projector is made of die-cast aluminum and is finished in two toned gray. A carrying

G-E Reflector Photo Lamps

will give you *Christmas* **BETTER PICTURES!**

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For stills . . . get a pair
(Also handy for
movies) . . . each

95¢
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G-E Reflector Photospot
For movies . . . get a pair
(Also good for
stills) . . . each

\$1.10
plus tax

Christmas pictures of Janie? Of the whole family? They're easy to get with G-E Reflector Photo lamps. Good for lots of shots, better shots, too.

FOR STILLs, get a pair of G-E Reflector Photofloods (RFL-2). They supply widespread light approximately equal to a No. 2 Photoflood in a good reflector. Useful for movies, too.

FOR MOVIES, you'll want at least two Reflector Photospots (RSP-2). Their concentrated beam offers good coverage for movie use . . . and extra light means they can be back out of the way. Grand for special effects with movies or stills.



Remember there are two types: RFL-2

(Photoflood) for

WIDE coverage.

RSP-2 (Photospot)

with NARROW beam . . . for special effects or same light, same coverage, at 3 times the distance.



Use TRIANGLE LIGHTING — it's easy

Here's an easy way to place lights for better pictures. Works with flash, flood . . . stills or movies. Use two identical lamps — and identical reflectors (reflector photo lamps are ideal). Place one lamp at camera and as close to lens as possible. Measure distance from lamp to subject . . . and then an equal distance at right angles to marker spot. Place second lamp halfway between marker spot and camera . . . and that's Triangle lighting . . . your lighting key to better-than-average pictures!



You'll want two or more of both of these handy G-E Reflector photolamps. Get them from your photographic dealer.

Remember . . . for every photographic purpose

G-E LAMPS

GENERAL ELECTRIC

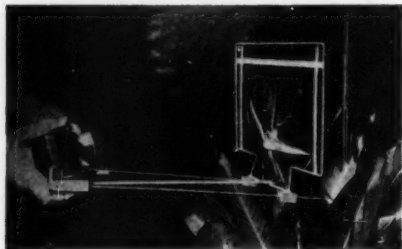


case is included with the unit.

With a 1000-watt lamp, the Master model will project a transparency 76 feet with the 5-inch F:2.3 Ektar lens and give a screen image 228 inches wide. The 11-inch F:3.7 Ektar will provide an image 192 inches wide at a distance of 140 feet.

Close-Focus Guide

The Cal-Cam Focus Guide eliminates the guesswork and uncertainty from close-up photography. Correctly used with your close-up or portrait lenses it will assure accurate focusing and framing of those difficult shots



every time. Quickly and easily attached to your camera it can be used with or without a tripod. Designed for use with 35mm, Bantam, and Reflex cameras, it is of all-metal construction. For photographing flowers, books, pictures, small objects, and table-top

work it is hard to beat. Sells for \$6.95. Write Cal-Cam, 1323 No. Hill Avenue, Pasadena 7, Calif.

Fairchild Redesigns Camera

The Fairchild K-20 aerial camera has been redesigned for cut film use. It will accommodate standard 4 x 5-inch cut film magazine, cut film holders, or film packs.

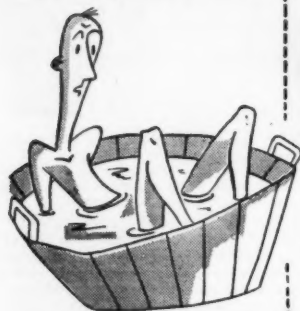
Smallest of the Fairchild line of aircraft cameras, this model weighs less than 10 pounds, is equipped with an F:4.5, 6 3/8-inch lens set at infinity, a between-the-lens shutter with three speeds of 1/125, 1/250, and 1/500, and a large-sized tubular viewfinder. The camera is wound by a twist of the right hand operating handle and tripped by an adjacent pistol-type trigger.

Inquiries may be addressed to George J. Podeyn, Fairchild Camera and Instrument Corporation, 88-06 Van Wyck Blvd., Jamaica 1, N. Y.

Flash Diffuser

The Globe Difusaflash is designed to fulfill three functions and be readily attached to most standard flashguns. It smooths out and corrects spotty light patterns resulting in a more evenly-lighted photograph that requires the minimum of dodging and corrections. It softens the normally hard light produced by flash photography, thereby producing more pleasing shots. And last, but not the least, it eliminates the

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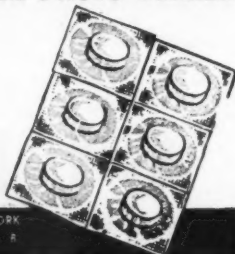
Drop 1 tablet in washing water; dissolve; immerse prints. You'll actually see the hypo washing out; in less than five minutes prints will be completely free of every trace of hypo! One tablet is sufficient to treat six 8 x 10 prints or the equivalent.

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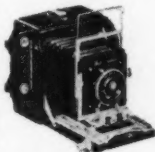


Don't let the lack of ready cash keep you from owning that photo-equipment you want to use now. Buy now at cash prices on the GENERAL'S easy—liberal "PAY-AS-YOU-SHOOT" PLAN. You pay the regular cash prices, plus, NO INTEREST, NO HIDDEN CARRYING CHARGES, NO FINANCE COMPANY. Make your list of needs now and send your order in today and let the GENERAL make this your Merriest Christmas ever.

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3. State on coupon the monthly payments you CAN make.
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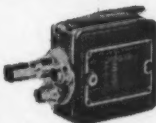
2 1/4" x 3 1/4" Press Camera with f/4.5 coated Wollensak Lens in Rapax Shutter and Kalart range finder... \$171.50

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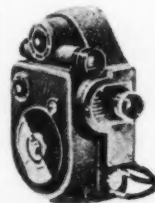
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Kodakslide 11A	\$ 47.50	\$ 5.00	\$ 5.00
Ampro with case	64.20	6.42	6.42
Bell & Howell Duo-Master and case	120.00	12.00	12.00
Bell & Howell Slide-Master and case	335.00	33.50	33.50
Argus	27.75	5.00	5.00
S.V.E. AAA with takeup	80.00	8.00	8.00
S.V.E. DD with takeup	68.50	6.85	6.85
S.V.E. AK	62.50	6.25	6.25
S.V.E. RK	39.95	5.00	5.00
EXPOSURE METERS			
Norwood Director	33.72	5.00	5.00
Weston II and case	31.67	5.00	5.00
G.E. DW 55 and case	31.95	5.00	5.00
SOUND PROJECTORS			
Bell & Howell Model 170	\$79.60	\$7.96	\$7.96
Bell & Howell Model 170 with Cordomatic	80.35	8.03	8.03
Ampro Premier 30	\$40.00	\$4.00	\$4.00
Victor LiteWalt	375.00	37.50	37.50
Eastman Sound Kodascope	80.00	8.00	8.00
Movie Mite	298.15	29.81	29.81
ENLARGERS			
Federal 312	53.00	5.30	5.30
Lietz Focamat	168.00	16.80	16.80
Eastman Precision Model B	157.50	15.75	15.75
Eastman Precision Model A	116.67	11.66	11.66
Coated Lens	83.65	8.36	8.36
Solar Auto-Focus, 3 1/2" f/4.5	163.82	16.38	16.38
PRESS CAMERAS			
S & J Press—4"x5"	69.50	6.95	6.95
Press King—4"x5"	99.50	9.95	9.95
Brand 4"x5"	87.50	8.75	8.75
S & J 5"x7" View	62.13	6.21	6.21
S & J 8"x10" View	74.35	7.43	7.43
Grover 5"x7" View	81.45	8.14	8.14
Grover 8"x10" View	102.25	10.22	10.22
LENSSES			
38mm f/3.5 Wollensak 8mm	55.85	5.58	5.58
35mm f/3.5 Surplus Wollensak 8mm Telephoto	39.80	5.00	5.00
1 1/2" f/1.9 Eastman Kodak in Type C Mount	81.67	8.16	8.16
1 1/2" f/2.8 S & H Focusing Mount	49.60	5.00	5.00
Magnum-Par Telephoto for Argus C3, Perfex, Mercury	49.95	5.00	5.00
DeMornay Budd Reflex Viewer for Leica	55.00	5.50	5.50
DeMornay Budd Reflex Viewer for Contax	55.00	5.50	5.50

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Enlarges 3 1/4" x 3 1/4" area. Double condenser lighting system, extra long bellows. Complete with 3 1/4" f/4.5 coated lens. \$99.00

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NOTICE:
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danger from exploding flash bulbs.

The Difusaflash is an opalescent screen of plexiglass attached to a universal clamp in such a manner that when the unit is attached to the flashgun the screen can be rotated to one side of the reflector when changing bulbs. The unit should be available at your dealers but further information can be obtained from Globe Industries, Inc., 125 Sunrise Place, Dayton 7, Ohio, should you require it.

Sistogun II

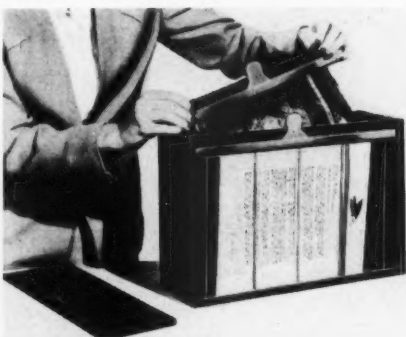
Back on the market again is Kalart's Sistogun. This unit is now known as the Sistogun II and incorporates a positive safety switch which prevents premature firing of bulbs while winding the shutter, and improved contacts for assurance of synchronization without loss of shutter speed.

For those who do not know what a Sistogun is, the following information is given. It is a flash synchronizer for use on the focal plane shutter of the Speed Graphic camera and synchronizes this shutter up to speeds of 1/1000-second. Focal plane shutter lamps, GE #31 or Wabash 2A, must be used as their flash duration is much longer than ordinary bulbs.

The Sistogun II can be installed by any Speed Graphic owner and it is no longer necessary to remove the shutter winding key of the camera as the unit fits under the present key. The price is \$14.50, including tax. For further information write to Kalart, Inc., Dept. 26 L, Stamford, Conn.

Vertical Tray

A new tray for developing and fixing photographic and photo-copy papers, has been announced by Pronto Inc., 845 Chicago Ave., Evanston, Ill. It will be known as the Vertical, Splashproof Pronto-Tray. Divided into two compartments, one for developing and one for fixing, it eliminates the need for the operator to put his hands into the chemical baths. A three compartment model is also available.



The print to be developed is put into a clamp and lowered into the developer, where it is visible through a yellow front which acts as a

A rotary dryer with twice the drying area for the same price

THE **LOTT** *Roto* PRINT DRYER

• Easy to use. Just turn the knob • Dries 40-10" x 14" or 360-3" x 5" prints per hour
• Cylinder has chromium surface • For glossy prints, dry face down • For matte prints, dry face up • Over 100,000 now in use.

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PROFESSIONAL... 24" x 28" Chromium Drying Surface Heating element provides constant temperature. Prints can't burn or scorch. Pre-shrunk canvas drying belt holds prints flat. Uses only 300 watts on 115 volts AC or DC Weighs 16 lbs.



STANDARD... 12" x 28" Chromium Drying Surface. Same construction as "PROFESSIONAL" model. Dries 30-8" x 10" prints per hour. Uses 180 watts on 115 volts AC or DC Weighs 8 lbs. Heating element guaranteed for 5 years.

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PROFESSIONAL Model \$29.95 plus tax
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**YES! Now you can buy
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Why put off enjoying professional projection of your movies, slides or film strips? Just compare these 1937 and 1947 prices on popular sizes of widely-used Challenger and Model B Screens, made possible by Da-Lite's quadrupled sales and streamlined manufacturing and assembly methods.

MODEL & SIZE	1947 LIST PRICE	1937 LIST PRICE
Challenger..... 40'.....	\$15.75	\$30.00
Model B..... 40'.....	10.00	10.00
Challenger..... 37" x 50'.....	22.00	30.00
Model B..... 37" x 50'.....	14.00	12.50
Challenger..... 37" x 60'.....	30.00	45.00
Model B..... 37" x 60'.....	20.00	22.50

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safelight. When development is complete, the operator lifts the print from the developer by the clamp and places it into the fixing compartment. This compartment has room for six prints. Special grids guide the papers into the solutions and prevent them from floating, curling, or sticking to the sides.

The Pronto-Tray handles prints up to 9 x 15 inches. Its overall dimensions are 15 1/2 x 10 x 5 inches. The two compartment model sells for \$8.95 complete with clamps and grids; the three compartment model for \$10.95.

Cut Film Holders

In an attempt to achieve the ideal holder, several new features have been included in the Type E Electra being offered by the Electra Research Corporation, 41 Maiden Lane, New York 7, New York. Chief among these has been the curved finger grip for the dark slide which more nearly conforms to the finger's shape and assists in rapid slide removal. Metal coverplates have also been incorporated to combine strength with light weight. The plates are made of magnesium alloy.

A conventional hardwood frame with hinged end pieces comprises the backbone of the holder. Film retaining guides are milled into



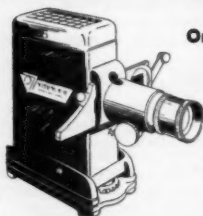
the wood frame. The dark slide is black plastic and is locked in place with the usual flat cup hook. On the model which we inspected the light trap seemed to be spaced a bit farther apart than we are accustomed to having it as light could be viewed through the slit when the dark slide was withdrawn. This may have been because the slide had been in place for a considerable time and the light trapping material did not have an appreciable time to recover its resiliency. This is a point we check on all holders regardless of make and it saves film spoilage if the fault persists.

The Electra holders are available in the following sizes: 2 1/4 x 3 1/4, \$4.00; 3 1/4 x 4 1/4, \$4.15; 4x5, \$4.30. The Federal Excise Tax is included in these amounts.

Ampro "Imperial"

Ampro is calling particular attention to its new Swing-Out Gate on the new "Imperial" silent 16mm projector. This gate permits easy inspection and cleaning of the aperture plate and pressure shoe without disturbing the focus of the lens. Anyone who has had occasion to rid the screen of "bugs" and "snakes" during a showing will appreciate the convenience of

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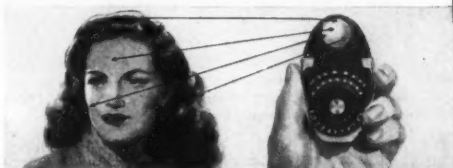
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| 1. Patented Photosphere* | 4. Simple to use |
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camera position and with the flick of one finger and a glance you read the correct exposure. THE UNIQUE SWIVEL-TOP allows you to rotate the body of the meter for reading from any convenient angle.

Matchless Versatility

With the Photogrid and Photodisk as inexpensive accessory attachments you can measure and correct the balance between highlights and shadows for complete contrast control. You can also determine and evaluate brightness range.

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Another convenient feature is the Cordomatic Power Cord. Only as much cord as is needed is used, with no surplus cord lying around on the floor for someone to trip over and spill the "works."

Still pictures, reverse action, fast rewind, and pilot light are a few more items thrown in for good measure. The Ampro "Imperial" operates with any pre-focus projection lamp of T 12 size or less, 750-watt illumination or less. It is equipped with a coated 2-inch F:1.6 lens and can be used on either DC or 25 to 60 cycles AC, 105 to 125 volts. The projector comes in a new luggage-type case with 400-foot reel and standard accessories. For other specifications and price see your local dealer or write to Ampro Corporation, 2835 N. Western Ave., Chicago 18, Ill. The company is a subsidiary of General Precision Equipment Corporation of New York.

Balac Photo Printer

A new printer that takes critical color and black-and-white operations "out of the dark" has been announced by the Ratchford Corporation, 726 South Broadway, Dayton 8, Ohio. With this printer "daylight" operation and handling in such processes as color separation is possible, it is claimed.

It can be used in the production of color separation negatives, black-and-white negatives from color transparencies, projection positives from negatives, and duplication of color transparencies. The printer can also be used in



making correction masks for direct color processes, contact paper prints, and in the production of montages or other special effects.

Designed around the basic function of a contact printer, the Balac allows even beginners in color work to achieve excellent results, according to the manufacturer. With "daylight"

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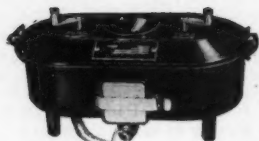
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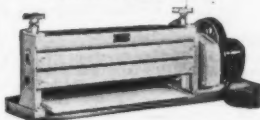
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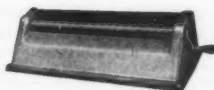
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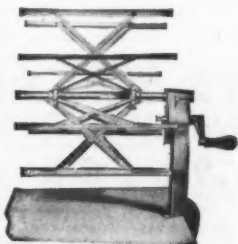
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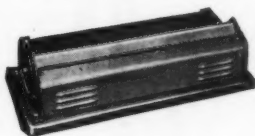
M-30 FILM DRYER



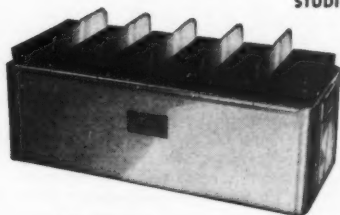
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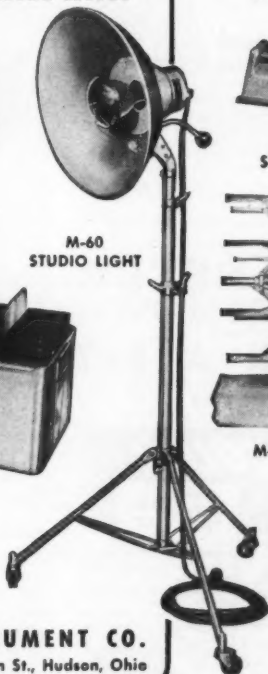
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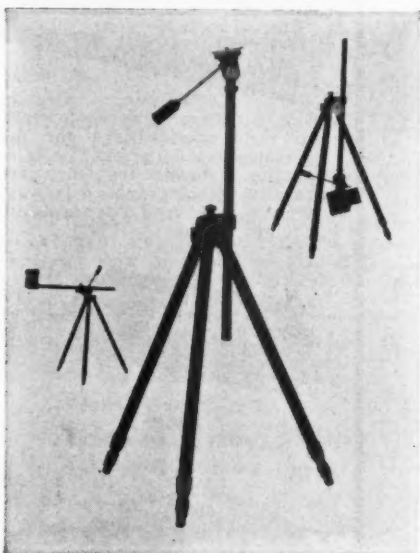
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operation, the Balac permits exposure readings that eliminate guesswork and assure greater balance and accuracy in the finished product.

The retail price of the Balac Printer is \$29.95, plus Federal Excise Tax. Accessory kit for handling sheet film or glass slides is also available for \$4.75. Any size film up to and including 2 1/4 x 3 1/4 inches may be processed in the printer. Additional information may be obtained by writing to the manufacturer at the above address.

Tripod Accessory

The lightweight Adjustopod that Arrowhead, Inc., of Denver, Colorado, are offering to the trade, will satisfy the needs of many tripod users. This gadget extends the scope of your present tripod 17 inches in all directions.



Fast adjustment of the arm is possible by the turning of the single thumb-screw. A stud on the end of the arm fits the tripod socket of your camera, while the mounting bracket with adapter screw fits any common tripod head up to 4 inches in diameter. The total weight of the device is 7 ounces. Overall length is 18 inches. Price \$5.95 plus tax.

Haloid's New Packaging

The Haloid line of photographic papers is now being packaged in units of 10, 25, 50, and 100 sheets. This decimal system replaces the older dozen and gross method of packaging. It will supplement the 250, 500, and 5000-sheet units which have been standard for quite some time.

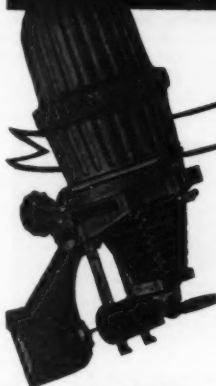
A new General Price List has also been announced. The prices are effective as of October 1, 1947, and the list covers the standard sizes of Industro, Halo, Halobrome, and Portraya papers. Prices on sizes not appearing in the

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list will be furnished upon request. Orders for such special sizes will be taken only for a specified minimum quantity and such orders will necessarily be delayed in shipment. No unit packages other than those listed will be supplied. Further information can be obtained by addressing The Haloid Company, Rochester 3, New York.

Lighting Units

Hood shades which will accommodate up to a 300-watt Type R-40 bulb have been placed on the market by the Swivelier Company, Inc. These units have many varied lighting applications and can be used for store and window, theatre, and home lighting, as well as for photography.

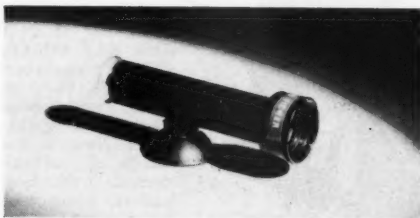
All units come with the "Swivelier" socket that—1) stays put at an angle. It will not work loose or drop down, regardless of vibration; 2) there are no wing nuts or screws to adjust; 3) a universal adjustment is possible through 90 degrees vertical range and 350 degrees horizontal range; 4) a special "stop" prevents wires from twisting.

In addition to the standard screw-in type, these units come with screw-in extension pipes in 5-, 8-, and 11-inch lengths. They can be screwed into existing outlets and receptacles, and require no additional wiring. For further information, prices and catalog sheets address the Swivelier Company, Inc., 122 East 16th Street, New York, N. Y.

Telephoto and Wide Angle Viewers

If you have been using one of the telephoto or wide angle supplementary lens attachments which are available for your movie camera you will be more than interested in the Kent Telephoto and Wide Angle Viewers that are offered by Arel, Inc., 4916 Shaw Avenue, St. Louis 10, Missouri.

Squinting through the viewfinder, to see if you can catch that distant scene in the tiny engraved rectangle that is just about visible, is eliminated when using one of these accessories. The Kent Telephoto View Finder mounts on any 8mm camera by means of a suction cup



and the two time magnification that it gives to the scene includes the area that any 1-inch lens will record on your film. Its use not only permits better composition but also definitely relieves eye-strain and squinting.

Also available, as a companion piece, is the Kent Wide Angle View Finder which takes the

with **FLASH-TRONIC**

News Photographers Can't Miss

says DICK FARRELL

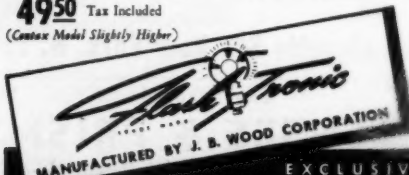
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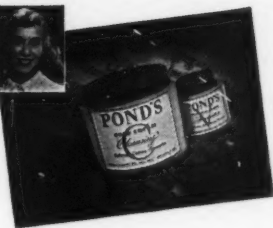
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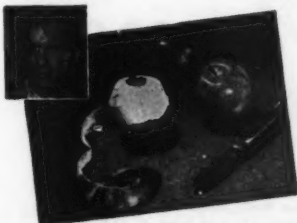


Read what these typical students have to say about their training at the Baltimore Institute of Photography:



MISS MURIEL SHAPIRO: I signed up for the Commercial Course, because I knew specialists made high pay while doing fascinating work. My instructors started me right in taking pictures and already, in my sixth week, I'm turning out work such as this example.

MR. C. W. TIFFANY: I entered the Portraiture Course, planning to specialize in Glamour Portraits. By working closely with my instructors, I have improved my technique so that I am turning out portraits like this daily.



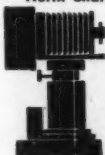
MR. WILLIAM PARKS: The navy started me on photography. Came here for a brush-up in my color technique. Individual instruction plus practical experience is doing the job! Yes . . . I'm making fine progress and plan to open my own studio when I graduate.

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by-guess and by-gosh out of using one of these popular lens attachments. The finder shows the area included in the increased coverage provided by this type of auxiliary lens so that you definitely know what will be in the picture and what will not, at all times. It, too, fastens to the camera with a suction cup.

Both of the above Universal Type viewers retail at \$6.95, plus 67c tax, and are available at most dealers.



For the Revere 88 owner, Kent has a Wide Angle Viewer which snaps over the front element of the camera viewfinder and provides the same field of view as the lens attachment. It can be purchased for \$2.95, plus 30c tax.

Distribution of the above products through photographic supply dealers is being made by Kent Laboratories, 1909 So. Kingshighway, St. Louis, Mo.

Enlarging Lens

A lens specifically designed for enlarging purposes and capable of being used on either black-and-white or color work is being offered by Hugo Meyer & Co., Inc., 39 West 60th Street, New York, N. Y.

A mount has been designed with the stop numerals so placed that they can be easily read when the lens is in use. As a further aid, a "click-stop" mechanism has been incorporated which gives an audible click at each stop number as the lens mount is turned. With this device the operator can determine the stop opening in use without turning on a light.

A 3 1/4-inch F:4.5 lens, for negatives up to 2 1/4 x 3 1/4 inches is now available, and a 5 1/2-inch lens, F:4.5, for negatives up to 4 x 5 inches will be available shortly. For prices and further information write the manufacturer at the above address.

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VIVID**



Here is the unit for greatest enjoyment of your color slides! Crisp, brilliant, vivid projection that thrills audiences with its startling realism! 150-watt lamp. 5" f3.5 anastigmat lens. And many NEW features including—

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See it at your dealer's! Write for
descriptive circular, Dept. 12M.

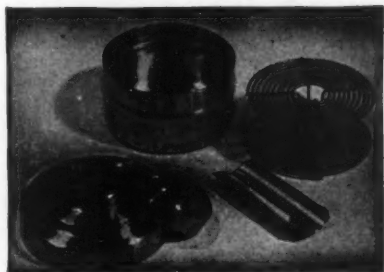


THREE DIMENSION SALES CO.

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"Projectors with Simplified Controls"

11 reasons why 100,000 **NIKOR TANKS** are now in use



Nikor No. 35 develops 5 ft. 35mm roll
in only 8 oz. solution.

Easy loading—Films slide smoothly and without effort into the stainless steel reels, which on all post-war models have a brilliant electro-chemical polish. Scratches and abrasions are almost impossible.

Quick Daylight Filling—The absolutely light-tight black stainless steel baffle of Nikor roll film tanks lets solutions pour freely in and out, in an average of six seconds.

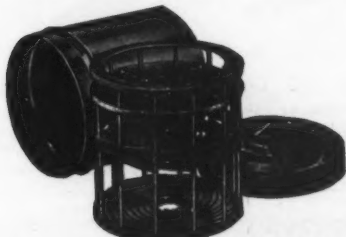
Free Circulation—The open center and continuous spacing of the spirals, both exclusive with Nikor reels, allows solution to flow freely and uniformly over the film, resulting in even and perfect development.

Thorough Washing—Films are completely freed from hypo in 7 to 10 minutes by running fast stream of water into open center of reels.

Uniform Agitation—When loaded, Nikor tanks are leak-proof, and permit any degree of manual agitation, preventing uneven processing which results from settling of concentrated developer, or over-development of outer spirals caused by merely rotating the reel.

Chemically Clean—The hard, polished stainless steel stays bright and clean. Old chemicals cannot collect in the tank or adhere to the smooth surfaces to fog films by contaminating subsequent solutions.

Rapid Drying—Successive films may be processed in the same Nikor tank without delay, by drying the tank by artificial heat.



Nikor cut film Model for negatives from
2 1/4"x3 1/4" to 4"x5".

Temperature Control—Uniform internal temperature can be maintained easily and accurately by placing the all-metal Nikor tank in a pan of water which is readily maintained at desired temperature.

Economy of Chemicals—Small and compact, only a minimum quantity of developer is required; yet no serious change in temperature occurs during development, as in odd shaped containers.

Long Lasting—Nikor tanks will last a lifetime. Their ability to stand hard usage rates highly with press photographers, explorers, and military services, as well as amateurs.

Ideal for Color—Impervious to all chemicals used. With sufficient light, film can be flashed without removing from reel; or flashed off of reel, and then easily rewound.

**NIKOR models are available at dealers
everywhere, priced from \$7.25, tax included.**

BURLEIGH BROOKS COMPANY

120 WEST 42nd STREET, NEW YORK 18, N. Y.

Microscopes

Now available for immediate delivery is a new line of low-priced, precision microscopes made by Testa Manufacturing Company, 418 S. Pecan Street, Los Angeles 33, California.

The Student model, at left, and Achromatic model, at right, provide a power range from



65x to 400x at list prices from \$29.50 to \$52.50. Crystal-clear images within this range are claimed by the manufacturer who has had years of optical, camera, and microscope experience both in this country and in Germany.

Both models have precision ground optics, aluminum frames and molded plastic barrels—features heretofore found only in higher-priced microscopes.

Accessories include a number of objectives and eyepieces, polarizing attachment, dark-field illumination and wood carrying cases.

Coated Lens Cleaner

First product to come from the new and larger quarters that Sturr Industries recently moved to is a liquid cleaner for coated, or uncoated, lenses. It is being used on all lenses that are received at the Sturr plant for coating and is being placed upon the shelves of retail photographic dealers throughout the country because of the demand for a coated lens cleaner. A two-ounce bottle sells for 35c. Additional information regarding the cleaner, or the many lens services of the company, may be obtained from Sturr Industries, Inc., 503 Washington Avenue, Belleville 9, N. J.

FR Printrays

Agitation of prints in solution is simplified by The FR Corporation's 5x7-inch Printrays. Depressing and releasing the tray bar provides continuous agitation. The chemically resistant Printrays come in groups of three: a black for the developer, a white for the rinse bath and red for the fixing bath. Packed 3 trays in a package, the set of 3 list for \$1.00 plus tax. Obtainable at your dealers or write The FR Corporation, 951 Brook Ave., New York 56.

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Victor Keppler is known throughout America for his color and black and white photography, his work having appeared in practically all of the publications throughout the United States.



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Price \$15.02 including Federal Tax



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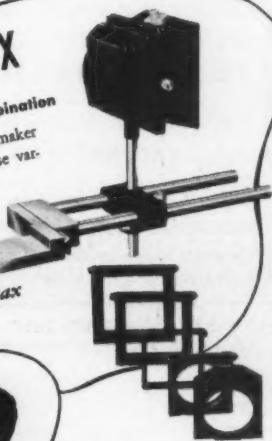
For 8mm and 16mm cameras

A Professional Lens Shade and Multiple Filter Holder in Combination

This new B & M Matte Box is something that every movie maker should own for the best results. With it the operator can use various combinations of filters and screens for correct color balance and special effects. A series of moveable slides accepts all the standard filters, gauzes, pola-screens and gelatines necessary for professional work.

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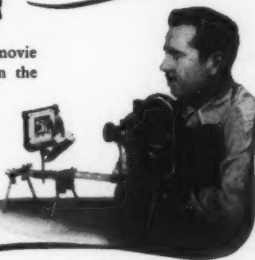
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With this Titler, he can add interest to his movie films by making titles the way they do in the Hollywood studios. Instruction book shows how to make zooms, split screens, scrolls, flip-flops, swing arounds, outline shots on a tripod and other novelty titles. A wonderful gift and one which the movie enthusiast will enjoy for years.

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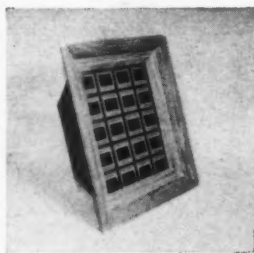
Only clean Hypo-free prints are worthwhile and lasting. Richard Print Washer provides continual circulation of prints in clear clean water. Special water inlet keeps prints separated by air bubbles for complete washing. Automatic discharge of Hypo. Contour of sides prevents adherence. Nothing to scratch prints or break corners. Spun aluminum, will not crack, chip or rust. Plumbing unnecessary. Will not overflow. Fast. Washes 60 8x10's in approx. 25 min. Smaller volume more quickly. Weighs 3 1/2 lbs. Priced for everyone at \$19.95. Get your Professional equipment today at Amateur prices. Don't delay. Write for free descriptive literature.

RICHARD MANUFACTURING COMPANY
1502 East Colorado Blvd., Glendale, California

"Snap On" Frame for Illuminator

The manufacturers of the Vuette Illuminator have developed a frame that snaps onto the front of their 8x10-inch product, converting it into a display piece.

Produced in a neutral grey-blue, the frame blends with all Kodachrome colors. It provides a setting for those favorite 2x2 slides which are in hiding. Mounting 20 slides into the Vuette against the opal glass, inserting the clear glass cover over them to lock them into position and then snapping the new frame into position on the Vuette results



in the 2x2's becoming a part of the display piece—and, naturally, the center of attraction to those unexpected (?) guests . . . and, just as neat a display trick is provided for those 4x5, 5x7 and 8x10-inch color transparencies, its designer points out.

Flash Kodaguide

To provide accurate exposure information for picture takers using cameras with built-in flash synchronization, or cameras with external synchronization—Kodak announces a new addition to its family of Kodaguides—the Flash Kodaguide. By adjusting the dial so that a Guide Number, representing the film-lamp-shutter speed combination to be used, is set opposite an arrow printed at the top of the



card, the correct lens opening for that combination at any selected lamp-to-subject distance can then be read from the bottom of the dial.



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Although primarily intended to aid the amateur photographer using only a single synchronized flash lamp, the Flash Kodaguide also contains information—on its inner pages—for picture taking with two synchronized lamps, plus suggestions on the use of the flash lamps for both indoor and outdoor pictures.

The Flash Kodaguide is available through all Kodak dealers for twenty cents.

Fotoflat Dry Mount Kits

The Fotoflat dry mount kits which proved to be very popular gift items, especially for the holiday season, are again available in two different sizes.

The small kit contains three envelope packages of 116 size Fotoflat (108 sheets), one Baby Fotowelder and one Felt Rubbing Pad packed in an attractive gift box. The list value of these materials is \$2.85. However, the special price for the complete kit is \$2.75.

The large size kit contains one No. 10 Fotowelder and three envelope packages of 122, post card size Fotoflat (90 sheets) and the Felt Rubbing Pad packed in a gift box. The list

value of this kit is \$5.00. The special price on the complete kit is \$4.85.

Fotoflat is the professional way for the amateur photographer to mount his snapshots in his album. There is no muss or fuss connected when mounting prints in this manner and your snapshots remain absolutely flat in the album.

Leading camera shops throughout the country now have the Fotoflat dry mount kit packages in stock. Further information can be obtained from the manufacturer, Seal, Inc., Shelton, Conn.

Morse Lowers Prices

Price reductions, ranging from 6% to 22%, have just been announced by Otis E. Burgess, Vice-President of The Morse Instrument Co., Hudson, Ohio, on the company's photographic equipment. A majority of the line is affected.

A new product also is to be released soon, according to Mr. Burgess, as Morse has now completed its final tests on a Color Film Developing Outfit of 1/4-gallon capacity. Complete details of the outfit will be released generally within 30 days.



THE NEW TRAV-A-LITE

Easy to Use — So Simple

A child can now make movies indoors. Fits any make or model movie or still camera. Can be hand held or tripod mounted.

Weights only 28 oz., 24" long

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Lets the subject move about freely without the fear of wasting film because of poor lighting.

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For All Cameras

Fits the hand, gives greater camera stability when shooting pictures. Eliminates finger shadow over lens; greater safety in handling of camera. Properly balanced. A sure grip with CAM-A-GRIP

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—without taking your hands
off the camera!**



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has an AUTOCAL exposure table
built right in the camera

Here's how the Monte Carlo auto-
matically computes the proper lens
opening for you. Decide on, and
set your preferred shutter speed.
Then read the proper Autocal
weather window . . . brilliant, clear,
grey, or dull. It tells you what lens
opening to use.

**The Monte Carlo Special Camera
— a better camera for less.**

$\text{f}/3.5$ ^{tax incl.} **\$63.75** $\text{f}/4.5$ ^{tax incl.} **\$48.00**

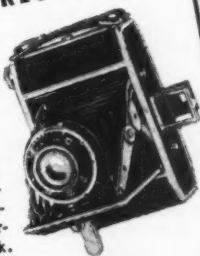


Autocal
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This excellent miniature
camera gives you sharp,
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Uses 120 roll film, 16
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ond. B. Manar anastig-
mat $\text{f}/3.5$ 75 mm. semi-
wide angle lens is per-
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Offers the outstanding
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the Monte Carlo Special.



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it for you.

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7"x125" Aero enlarging bromide, grades 1, 2, 3, 4 (1946) per roll.	\$ 2.95
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8x10 Kodabromide, s.w. glossy, grades 1, 2, 3, per gross.	4.85
14x17 Kodabromide N 2 & 3, s.w. lustre, per gross.	12.50
20x24 Kodabromide 2 & 3, s.w. semi-matte, per half gross.	12.50

FILM

16MM Eastman Super XX 50 ft. magazines, proc. not incl. ea.	\$ 1.35
35MM E.K. Infra-Red 36 exp. cartr. (1946) ea.	.69
3 for	1.85
8x10 Super Pan Port. (1946) per 2 dozen.	3.99

LENSES

6 1/2" F:4.5 Kodak Anastigmat in bbl with click stops	\$32.50
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NOTE: All prices f.o.b. San Francisco.

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FREE
Color
Chart

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Projection Positives—the most thrilling way of presenting your pictures. Printed from your uncut 35mm films (doubleframe or singleframe), without affecting them in any way. Projection Positives are printed on an extraordinarily fine-grain film and ultra fine-grain developed. Viewed in a small viewer or projected life-size on a screen—you'll enjoy the wide tonal range, the three-dimensional quality, the sparkling brilliance which **SPIRATONE PROJECTION POSITIVES** reveal in your pictures. Send us your undeveloped or already processed film—there is no extra charge for the fine grain processing of your negatives. Try this inexpensive way of increasing your slide collection NOW! Send films and remittance to Dept. M.

20 exp. roll 65c 36 exp. roll \$1.05
65 exposure roll \$1.80

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LABORATORIES

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New York
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Rexo Double Duty Print Dryer

If you are one of the many who run glossy prints in sizeable quantities, you will be glad to know that the Rexo Double Duty Print Dryer, manufactured by Burke & James, Inc., 321 So. Wabash Ave., Chicago 4, is again available through your regular dealer.

The Double Duty Dryer, as its name implies, has a double platen or drying surface. Thus only one set of heating elements is required to heat the two drying surfaces. Thermostatic control of the heat holds it within narrow tolerances and at the correct range to assure a perfect gloss finish.



Prints to be dried are first mounted on squeegee plates and squeegeed to remove all excess water. The squeegee plate is then set in the heated platen surface of the dryer and clamped down with a canvas curtain to hold the plate in overall contact with it. The even distribution of the heat assures even and uniform drying of the prints. Since the prints are held in position by the canvas curtain, they cannot come off the squeegee plates in installments to give those unsightly, cracked surfaces.

The working head of the Rexo is mounted so that either of the two drying surfaces may be brought to the top for easy access in loading. The unit, with its two 18x24-inch heating surfaces, has a capacity of 750 2 1/4x3 1/4-inch prints per hour and sells for \$39.50, plus tax.

Additional literature and details may be had by writing Burke & James, Inc., direct.

Addition to Chemical Line

Kent Laboratories, 1909 South Kingshighway, St. Louis, Mo., announce the addition of several new chemicals to their present darkroom line: Kent Cinécote—A negative preserver and lacquer, \$1.00; Kent Foglift—Eliminates developer fog—negatives made more distinct and clear, \$1.00; Kent Hyp-O-K—Used for solution tests, 35c; Kent Photomorse—Keeps film from spotting. Breaks down air bells in water, in developer and wash water, \$1.00.



Give **VICTOR** Lighting Units for Christmas!

For the Beginner or Occasional Photographer

Your friends who now take only pictures *by daylight* will be delighted to receive Victor Lighting Units for "shooting" *at night*, indoors and out.

No. 65 Midget Flash

A battery-operated, hand flash unit for midget bulbs. \$1.65 plus tax.

No. 10 Clamp-On Unit

—can be clamped on back of chair, on bridge lamp or wherever needed. With 9" aluminum reflector for No. 1 Flood lamp. \$2.95.

No. 511 Single Stand Unit

Has 9" aluminum reflector (for No. 1 Flood lamp) and the new Victor No. 1 Stand. With 10 ft. cord. \$6.25 plus tax.

For the Advanced Amateur and Movie Maker

For indoor portraiture, and black-and-white or colored movies—extra lighting units are always welcome, especially if they bear the well-known Victor name.

No. 250 Clamp-On Unit

Has a large 11" aluminum reflector for No. 2 Flood lamp. With 10 ft. cord. \$4.95.

No. 621 Twin Stand Unit

Has two 11" reflectors (for No. 2 Flood lamps) attached to swivelling cross arm on new Victor No. 1 stand. With 10 ft. cord. \$12.30 plus tax.



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Makes a PRESS CAMERA
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The ORIGINAL Springback!



Enables you to use graphic type double cut film holders in your pack-type camera. Sharp detail assured by ground glass focusing. Springback is attached like original single holder. Double film holder slides under hooded, spring-attached, ground glass focusing panel. No need to remove ground glass back each time. Easy to install and use. Comes complete with hood and ground glass.

2 1/4 x 3 1/4 for 6x9 cm cameras..... **\$12.50**
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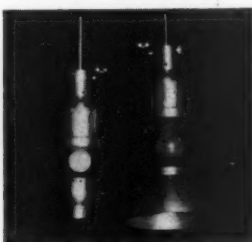
Indoor Lighting Equipment

The development of new ideas to aid both the amateur and the professional to take better indoor pictures, is the goal of a newcomer to the photographic field—Lumex, Incorporated. Their present line consists of four items that argue well for their future.

A Uni-Lite Boom, consisting of an upright, boom, clamp, chain and other necessary parts to erect a boom light in the average room by extending a rubber-tipped rod between floor and ceiling and hanging the boom from this rod, sells for \$15.50 complete.

A Uni-Lite Projection Screen and Portrait Backdrop can be used for color movies and transparencies and has an adjustment which permits projection over the heads of the audience. It can be used as a background, also. Used with the Uni-Lite Boom this screen makes an excellent backdrop that measures 54x84 inches. The Screen and Backdrop sell for \$16.50.

For horizontal use as a background two 5-foot 6-inch rods and 2 clamps are used. These backdrop rods sell for \$7.75 per set.



A Combo-Lite (illustrated) is used for illumination. This unit gives most of the lighting variations that you will need for effective pictures. Spot, flood, or highlight can be obtained easily. The basic unit is restricted to flood

but, by a simple attachment, a wide-angle flood reflector or spot head can be used. The spot head has a 3-inch Fresnel lens. Either No. 1 or 2 Photofloods can be used in the unit. The Combo-Lite Master Unit sells for \$11.00; the Spot Head for \$3.95; and the Flood Head for \$3.35.

Also available are the Uni-Lite Camera Mount, for use in close-ups and table-tops, selling at \$3.95 complete; a Uni-Lite carrying case at \$12.50 and a Combo-Lite carrying case retailing at \$12.50. All the above prices include Federal excise tax where applicable. For further information and pamphlets describing these products address Lumex, Inc., P. O. Box 526, Great Neck, L. I., N. Y.

Converter for Lektro Cameras

Associated Photo Products now have available a small, lightweight "Powr-Savr" which enables the user of the Lektro Camera to operate the unit from 105-120 volt, 60 cycle, A.C. house current. The converter can be used on all models of the Lektro Camera and will extend the life of the Powr Pak batteries as they can now be used for outdoor work only. The converter sells for \$22.50 and further details can be obtained from your dealer or Associated Photo Products, 152 West 42nd St., New York City.

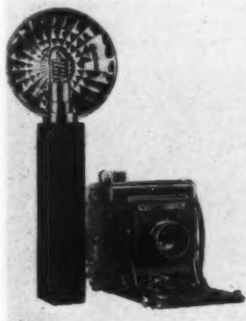
Compact Strobe Flash

The Strom-O-Lite is a self-contained unit made up of a Willard battery and a 10,000-flash tube. The case measures $2\frac{1}{4} \times 3\frac{3}{8} \times 12$ inches. It weighs $5\frac{1}{2}$ pounds and can be attached to the camera and easily synchronized.

The battery is permanent, compact, and leakproof. A charger and cord are furnished by which means the battery can be recharged overnight from 115-volt, 60-cycle current. If

desired, the battery can be recharged from an automobile battery by using an M6 recharger which is available at \$2.95. The Strom-O-Lite Model 10, as the unit is called, is equipped with a "ready" light at eye level indicating that charge is sufficient to operate the flash. Two indicator balls show the condi-

tion of the battery through a window in the side of the case. With average use the unit is capable of 75 or more flashes before recharging becomes necessary.



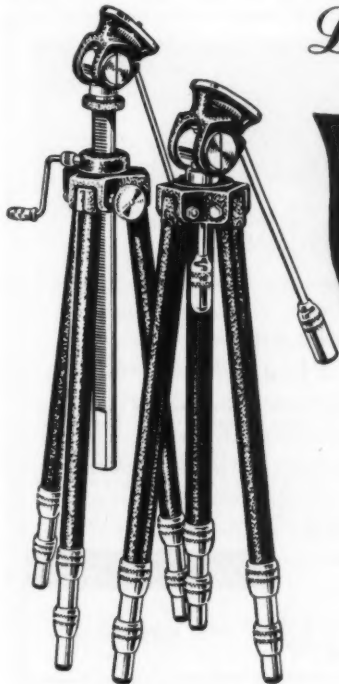
The Model 20 Strom-O-Lite is the same as the above except that it operates on 115-volt, 60-cycle current by means of a 25-foot extension cord. Both models sell for \$145.00, plus Federal Excise Tax, and are supplied with a 7-inch parabolic reflector and Amglo 5804X tube. The battery Model 10 also has the Willard battery and recharger furnished. The manufacturer, E. A. Stromberg, Co., Inc., 1152 North Howe St., Chicago 10, Illinois, can be addressed for further information.

New Contact Paper

A new printing paper—Illustrators' Azo—has been announced by Eastman Kodak Company as the first step in a program to broaden the company's line of photographic papers.

Having about the same speed as Azo E and F, with approximately the tone and color of Illustrators' Special, the new Illustrators' Azo provides the commercial photographer and illustrator with a paper for contact work that has the same characteristics as Illustrators' Special, which, of course, is designed primarily for enlarging.

Illustrators' Azo is intermediate in warmth between regular Azo and Professional Azo. It also tones well with either the new Kodak Brown Toner, the standard Hypo-Alum Toner (T-la), or Kodak Selenium Toner. Available in both Single and Double Weight, and in contrasts 0, 1, 2, 3, 4, Illustrators' Azo will be priced the same as current Azo papers.



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Color Projector

A new transparency projector to take a full range of slides from $3\frac{1}{4} \times 4$ down to 2×2 , plus single- and double-frame filmstrip, has been announced by GoldE Manufacturing Company, 1220 West Madison Street, Chicago 7, Illinois.

The GoldE Master, as it is called, is provided with a 500-watt lamp, has ground and polished condenser lenses plus heat-absorbing filter, and can be had with either $6\frac{1}{2}$ -, 9-, or



12-inch anastigmat projection lens. A tilt-control is incorporated, rubber legs on the base to prevent scratching, and a heat guard on

top to prevent burning. Finish is black wrinkle enamel with chrome and aluminum trim.

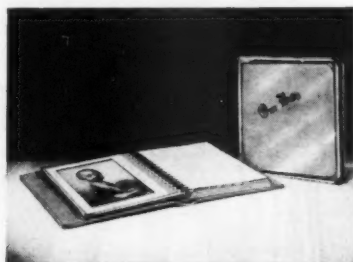
The projector comes complete with a lift-off case and is available at dealers. For more complete information write direct to GoldE and ask for Bulletin No. 472.

They also are making their new GoldE Film-mask color film slide binders and glasses. These are furnished in three sizes: $2\frac{1}{4} \times 2\frac{1}{4}$, $2\frac{1}{4} \times 3\frac{1}{4}$ vertical, and $2\frac{1}{4} \times 3\frac{1}{4}$ horizontal. Each size of Filmask Binders is packaged 50 to a box at your dealers.

Camera Light

The Bensen Light provides a means of obtaining illumination without the use of light standards or clamp-on fixtures. It consists of a frame which extends from the tripod socket of the camera, either still or movie, to the front of the camera and thence upward and backward above the camera and viewfinder. It does not interfere with the operation of the camera or with the taking of pictures. At the top of the framework two lamp receptacles are fastened, into which are screwed photo-flood lamps. Lighting is always uniform when this device is used as the lights remain the same distance from the subject as the camera, no matter where the camera is moved.

The device can also be used to advantage when titling, in movie work. To use as additional lighting, when a conventional lighting set-up is used, the frame can be mounted upon a tripod and the light directed where needed.



Give Holson Miniature Albums They're Bound to Please!

"The Junior" Handy, compact, pocket album with 6 acetate pages to hold twelve $2\frac{1}{2} \times 3\frac{1}{2}$ photos. Covers are generously padded. Gold plated metal corners insure binder durability. Four smart colors, brown, blue, maroon, white. \$1.25 at most camera stores.

"Treasure Album" Baby pink or baby blue. Washable "Premoid" inscribed with "Our Baby." Binder contains one double 5x7 insert, 1 flyleaf, 50 pages album paper and is covered with plastic jacket. \$3.95 complete at your camera store.

Holson Binders

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Brooklyn 11, New York

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Descriptive Folder

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The Bensen Light is distributed nationally through photographic dealers and sells for \$9.45 including Federal Excise Tax. It is made by A. L. Bensen & Co., 100 Innis Street, Staten Island 2, N. Y.

Drying Roll

The Kwik-Dry Print Roll combines the features of a blotter book and roll. It is made of a material known as "Viskatex" which is highly absorbent, absolutely lintless, and quick drying.

Seven sheets of this material, 11½x17 inches, are fastened to a heavy cardboard center tube. A corrugated board cover is rolled around the



outside. The various layers of the material lie flat when unrolled allowing easy insertion of

the prints to be dried. The rolling up of the unit permits prints to be dried without buckling or edge curl.

The unit provides enough drying surface to accommodate twelve 8x10-inch prints or a proportionate amount of smaller ones. The list price is \$1.25 and further information can be had from Martin Products Co., 288 Flushing Ave., Brooklyn 5, N. Y.

Positive Prints

Projection positives made in rolls from both single-frame (Mercury) and double-frame 35-mm films, with each negative individually exposed, can now be ordered from Spiratone Fine Grain Laboratories, the company has just announced.

These positive transparencies are made on fine grain film and finished in fine grain developers and can be projected to any reasonable size. Prices for this work are:

For 20-exposure roll—60c; for 36-exposure roll—\$1.00; for 65-exposure roll—\$1.75. Time required for this service is one week. A complete selection of slide mounts is also offered by the company.

A new price list on processing services has also just come off the press and is available to those requesting it. Particular emphasis has been placed on the needs of the miniature camera owner in making up this list. For further information regarding any of the above services address Spiratone Fine Grain Laboratories, 49 West 27th St., Dept. M-1, New York 3, N. Y.

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West-View Kodachrome slides are mounted in 2x2 Kodak Ready-mounts and fit all standard 2x2 slide viewers and projectors. Price—Fifty Cents per slide—with discounts based on number selected.

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Please enter my name in the West-View Color Slide Club and send me a set of Kodachrome Slides on approval.

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f:2, 50mm, Sonnar (Contax).....	\$100.00
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f:4.5, 51/2", B & L Tessar (c).....	84.83
f:4.5, 81/2", Hex Paragon Syn. Shut. (c).....	144.45
f:9, 5" Zeiss Dagor, W.A. (Compur).....	85.00
f:4.7, 135mm, Oskar (c) Syn. Shutter.....	84.50
f:4.5, 71/2", Radar (Betax).....	88.17
f:1.5, 1" Wollensak Cine (c).....	61.50
f:5.5, 3" Wollensak with Prism.....	85.00
f:6.3, 61/2", Wollensak (c) (Rapax).....	87.76



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On selected single weight glossy or double weight matt paper, each print individually enlarged, dodged and cropped, including Mercury Rolls.

18 Exposure Roll.....\$1.00
GUARANTEED FRESH 36 EXP. RELOADS....50¢
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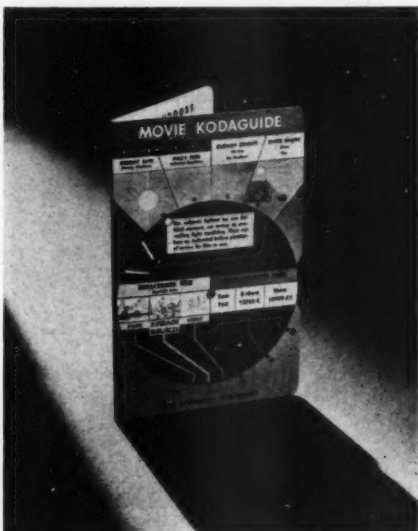
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 Colorscope viewer, 4 films (36 different pictures).....3.50

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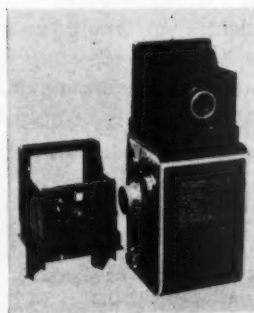
A simple, pocket-sized, exposure guide which replaces the Ciné-Kodak Outdoor Guide and the Ciné-Kodak Indoor Guide has been announced by Eastman Kodak Company.



The new guide covers practically all movie-making situations and provides a method of calculating correct camera settings for exposing black-and-white and Kodachrome film, either outdoors or indoors with photoflood lamps. It is available at all Kodak dealers for 20c.

Rollei Accessory

A new American-made replacement hood with open sight, eye-level view finder which can be used to replace the present hoods with eye-level mirror on the Standard and Automatic Rollei-flexes and Rollei-cord II, has been introduced by Burleigh Brooks Company.



Since the new hood gives a direct view of the full image without the loss of light occasioned by the use of a mirror, it offers a great advantage when photographing in poor light. Also, in the case of action shots, it gives the user the ability to pan with the action and avoid the confusion that sometimes occurs when the mirror is used.

Installation of the new finder hood requires

re-focusing of the finder lens. The price of the hood is \$18.50, with installation and re-focusing \$1.75 extra. Prompt installation is assured through regular dealer channels.

Darkroom Timer

The Chronolux is a new synchronous timer that is being offered by the American Time Corporation, Springfield 1, Mass. In operation, the equipment to be controlled is plugged into the timer, the timer plugged into the wall outlet and the timer set at any interval from 1



to 60 seconds. When the desired period of time has elapsed the Chronolux automatically switches off the current. Automatic re-setting of the timer eliminates any need for the operator to re-set it manually unless the time cycle is to be changed.

A single switch button controls the operation. It is depressed to start exposures, as in enlarging,

and turned to permit focusing and inspection. A sweep-second pointer is easily visible in a dimly-lit darkroom. The unit is housed in a black plastic case, operates on 110 volts, 60 cycle, A.C., with a 1,000-watt capacity, and retails for \$16.78, Federal Excise Tax included. For further information write to the manufacturer direct.

Kalart Flashing Units for Kodaks

Now available at all better camera stores is the new Kalart Master Flashing Unit for Kodak Shutters. This, according to Kalart, is the lowest priced three-cell flashing unit on the market. It consists of the Kalart Master Battery Case, Paraplanatic Reflector, attachment bracket and the patented Kalart Connecting Cord, which locks firmly to the bayonet-type connector on the shutter. This flashing unit will fit all Kodak cameras with built-in synchronization except the Brownie Reflex. The unit contains three standard battery cells with outlet for multiple lighting and extension flash and is priced at \$14.50, including Federal excise tax.

For Kodak cameras without built-in synchronization, fitted with Compur Rapid, Compound, Diomatic, Kodamatic and Supermatic Shutters, Kalart manufactures the Master Automatic Speed Flash, priced at \$24.60 including Federal tax. The Kalart Compak Passive Speed Flash is available for Kodak cameras fitted with Dak, Dakar, Dakon, Diodak, Kodex, and Kodon Shutters. Price \$8.95 including Federal tax. For further information write Kalart, Dept O-26, Stamford, Conn.

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- Plus X
- Ultra Speed
- Panatomic X
- Superior #2

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Kodak Flashholder

The Kodak Flashholder pictured is made by Eastman Kodak Company, Rochester, N. Y., with the Tenite case and head molded by Waterbury Companies, Inc., Waterbury, Conn., from material (cellulose acetate butyrate Tenite) produced by

Tennessee Eastman Corporation, Kingsport, Tenn.

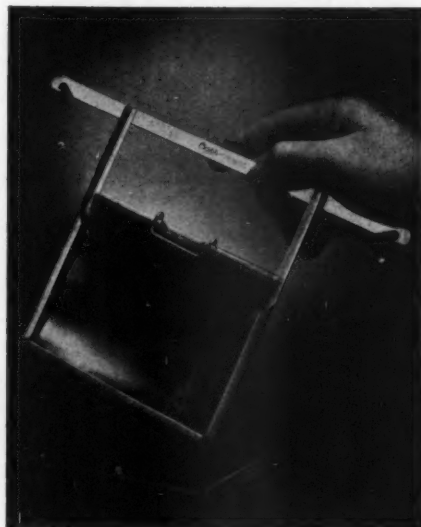


The Flashholder is designed for use on any Kodak equipped with built-in flash synchronization. The black Tenite case, which holds two size "C" flashlight batteries, screws into the grey plastic head by means of threads molded into each part. A polished aluminum reflector is

fastened to the head, which contains the electrical mechanism. Also located on the head are a rubber-coated connecting cord, a Tenite button for ejecting used bulbs from the reflector, and a receptacle for an extension flash.

Film Hanger

An adjustable-tension film clip is a new feature of the Carr stainless steel film hanger. This device holds the negative solidly in the hanger and permits more rapid and safer han-

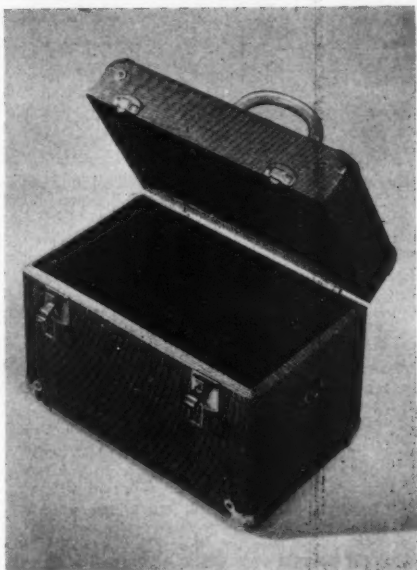


dling of the negative during processing. These hangers drain easily, are made of stainless steel, spotwelded, and are available in four sizes—2 1/4 x 3 1/4, 3 1/4 x 4 1/4, 4 x 5, and 5 x 7. 8637 Washington Blvd., Culver City, Calif., if

Retail price of the Carr Hanger is 75c and they can be obtained from Carr Associates, 8637 Washington Blvd., Culver City, Calif., if your dealer does not have them. Distributor inquiries are invited.

Camera and Gadget Case

Constructed of kiln-dried lumber and plywood, fitted with lock-corner joints, lined with rayon flock, and covered with airplane fabric cloth or fabricoid in four different colors or



black, this new case by Nasco offers a convenient carrier for cameras and accessories. It will accommodate the Busch Pressman, Argoflex, and similar cameras, as well as most movie cameras and provides additional space for numerous accessories. Further details can be obtained from the manufacturer, Nathan Schectman, 228 West Houston St., New York 14, N. Y.

Shutter Speed Indicator

A new patented Shutter Speed Indicator is now offered to the photographic trade. The purpose is to enable photographic dealers everywhere to offer a valuable service to the camera owner. That service is to test and check the speed of the shutter to determine whether or not the shutter is really clicking at the speed indicated by the setting.

This instrument measures electronically the shutter speed of any camera in fractions of seconds, through the use of an electronic circuit. The Hickok Shutter Speed Indicator was first developed primarily to detect shutter speed inaccuracies in cameras used for color work where a slight shutter error makes a much greater difference in final photographic results. Shutter speeds that correspond "on-the-nose"

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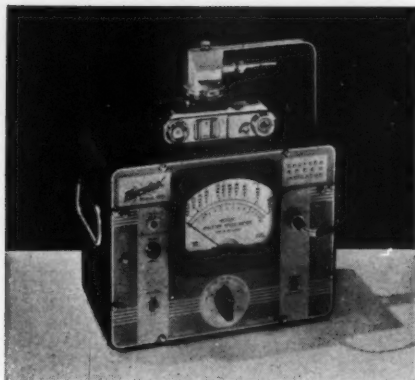
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SLIDE SUPPLY SERVICE



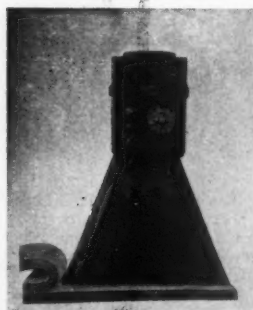
to speed dial settings are valuable in all kinds of photographic work for clearer images and sharper detail.

Most cameras tend to develop shutter speed inaccuracies due to climate, age and use. So, it is predicted that this new testing instrument will find immediate and wide spread acceptance with all good photographic dealers. It is made by a plant that has been producing electrical testing instruments since 1910. The Hickok Electrical Instrument Co., 10580 Dupont Ave., Cleveland 8, Ohio.

Book Copyist

A portable electric unit, designed especially for copying pages from heavy, bound books has been announced by the General Photo Products Company of Chatham, New Jersey. The copy surface of the machine measures 8 1/2 x 14 inches and, as can be seen in the illustration, it is equipped with a collapsible stand which fits over the copy to be reproduced.

The machine features removable color filter,



automatic Time-O-Lite timer for exposures, red dark room or warning light, and a manual switch in addition to the timer.

The equipment is built from plywood, covered with washable rubberoid cloth, and Tuffex glass.

It operates on 115 volts, A.C. only, 50 or 60

cycles. (It can be operated on D.C. as well but without the Time-O-Lite timer feature.) The selling price is \$100.00 per unit, F.O.B. factory. A general catalog illustrating this and other models may be had by addressing General Photo Products Company, General Photo Building, 15 Summit Avenue, Chatham, New Jersey.

NEWS ABOUT NEW PRODUCTS

POST-WAR conditions are portrayed in the 8 reels of **AMERICAN EMPIRE** which Commonwealth Pictures Corporation, 729 Seventh Avenue, New York 19, N. Y., have just acquired for exclusive distribution. It is not the post-war world of today, or of 1918, however. Rather, it deals with the days when our west-



ern empire was building—those post-Civil War days that were filled with the fight and the fire and the thunder of a great nation intent upon settling the huge, limitless west. Richard Dix, Leo Carillo, and Preston Foster contribute to make this film, that is as American as ham-and-eggs, a pleasant evening's entertainment.

THREE professionally produced 16mm sound reels of selections from the best-loved musical classics have been prepared by Official Films, Inc. This new series is titled **MISHEL PIASTRO** and features this noted violinist and conductor leading twenty musicians before the camera and microphone. A concert of magnificent quality is thus available for the sound projector owner whenever desired. The reels are numbered as follows: **REEL I**—Ballet Music by Gounod; Thy Sweet Voice by Saint-Saens; Ballet Egyptian by Luigini. **REEL II**—Gold and Silver Waltz by Lehar; Tales from the Vienna Woods by Strauss; Arabian and Russian Ballet by Tschaiakowsky. **REEL III**—Marriage of Figaro by Mozart; Flower Song by Bizet; Bohemian Girl by Balfe.

The **MISHEL PIASTRO** Musical Classics are available at leading camera shops and film libraries in one reel 16 S. O. F. editions at \$25.00 each. Also available is Official's DeLuxe Musical Classic Group which includes **MYRA HESS**—foremost woman pianist playing Beethoven's *Appassionata* (1st Movement from Sonata in F Minor, Opus 57), price \$25.00; and **23RD PSALM**—a beautiful classic sung by the baritone, Norman Young. Artistic background scenes, symbolic of the music, give this film an unusual touch. A 100 foot reel, 16mm sound, sells for \$9.00.



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THE MOVIE-OF-THE-MONTH-CLUB pictures will be collectors' gems... films that will make fascinating additions to your 8mm. or 16mm. movie library... pictures that will provide endless happy hours for you, your family and friends.

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9 Walt Disney Cartoons

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HOCKEY, perhaps because it is purported to be the "fastest game on earth," has been the least photographed of the sports. HOT ICE, however, brings all the fast action, tense moments, and daring saves to the screen for your personal enjoyment. The film takes one through the various stages that a player usually passes before he becomes a star in the "big time."

After a youngster on wobbly legs has learned the rudiments of the sport, school coaches take over. Their local teams develop the body and character-building features of the game. Stick handling, body checking, the rules, and "hockey brains" are taught. The film then moves from



the amateur field to the thrill of the "big time." It peers behind the scenes in the locker rooms and then out on the ice at the Garden where Toronto and the Rangers clash for supremacy. One reel, 16mm sound, \$17.50. Also available in 8mm and 16mm silent versions. Sterling Films, Inc., are the distributors.

Sterling also offers WHEN A MAN'S A PRINCE, a two-reel, Mack Sennett comedy starring Ben Turpin. A 1947 commentary and music has been recorded with this film. Sixty laughs a minute are guaranteed in this whale of a comedy as Ben prefers to play paddy-cake with a beautiful Lady-in-Waiting instead of the Princess Mona from Bolonna. Sale price is \$35.00, including 800-foot reel and can.

Both of the above films may be obtained from Sterling Films, Inc., 1186 Broadway, New York 1, N. Y.

EMPLOYEE relations which were bettered during the war by government distributed entertainment motion picture programs are again in for a lift. The United World Films, Inc., are taking up where the government left off and have drawn upon their vast resources to tailor film programs to fit industrial users. Half-hour programs have been designed with selected short subjects which include sport films, cartoons, travelogues, newsreels, and musicals. Many of these films are late Hollywood releases chosen for their high audience interest and contain no propaganda or training items.

The programs were designed to be shown in shops, offices, lofts, recreation rooms, or anywhere else, without the need for special facilities. A new rental system keeps costs at a low

figure—\$5.00 per weekly issue on any day of the week desired. Information regarding this service may be obtained by writing direct to United World Films, Inc., 445 Park Avenue, New York, N. Y.

ANNOUNCEMENT has been made of the organization of Library Films, Inc., 25 West 45th St., New York 19, N. Y., for the purpose of serving 16mm film rental libraries, educational, and religious institutions. This company has acquired the library formerly owned by Walter O. Gutlohn, Inc., which has been actively operated for more than 15 years, and all of the film titles owned and distributed by Certified Film Distributors, Inc., New York, N. Y.

The policy of the new firm will be to sell and lease features and shorts to film rental libraries, camera stores, educational and religious institutions, etc., as well as advising and guiding library operations. The company will not operate rental libraries as did the companies they succeeded. A list of current offerings is being prepared and will be mailed to the trade in the near future.

A **PRICE** reduction has been announced by Pictorial Films, Inc., on their "Swing and Song" musical features. A 100-foot reel formerly sold at \$7.50 but with the reduction in effect this same reel can now be procured for \$6.50. Fifty-five musical titles are available featuring such performers as Johnny Long, Larry Clinton, Al Donahue, Emerson Mountaineers, Lani McIntyre and other top ranking orchestras. Pictorial Films, Inc., are now located at their new quarters, 625 Madison Ave., New York 22, N. Y.

FOUR releases are announced by United World Films, Inc., 445 Park Avenue, New York 22, N. Y., for this month. They comprise three films in the recreational field and one in the educational branch.

STRANGE CONQUEST is a drama about scientists, seeking a remedy for a malignant jungle fever, who become involved in a web of love, death, and heroic self-sacrifice. Jane Wyatt, Lowell Gilmore, and Julie Bishop do the emoting. The catalog number is 2706, time 64 minutes, and rate \$15.00.

THE CAT CREEPS provides who-dun-it fans with 6 reels of thread unwinding as a newspaper reporter draws the assignment of investigating an almost forgotten suicide. The plot places him on a deserted island with an eerie black cat as a fellow inhabitant, and then proves that the cat is an important link in establishing the "suicide" as a murder. Lois Collier and Fred Brady share the honors with your goose-pimples. The catalog number, 2707. The rate, \$15.00.

SHE WROTE THE BOOK provides the frame upon which to hang a hilarious scenario about a mathematics instructor who impersonates a noted novelist. When she is stricken by amnesia, after a taxi cab crash, she is forced by an insistent press agent to carry on the gay life of the fiction writer. A return trip to the college town restores her memory and all's well that ends well. Three bell ringers vie for your favor in this one—Joan Davis, Jack Oakie, and Mischa Auer. Number 2708, 8 reels, rental \$17.50.

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THE HURDLES is the first one-reeler of a series of Olympic Track and Field Training Films which was announced last month. Leading amateur athletes, under famous coaches, demonstrate championship form and training techniques. This is an entirely new film produced in 1947 by United World Films, Inc., in collaboration with the Amateur Athletic Union and the American Olympics Committee. Catalog number 3753. Rental, \$1.50; sale price, \$45.00.

A **NON-THEATRICAL** price list of subjects available for use in schools, churches, clubs, homes, roadshows, and industry is offered by Nu-Art Films, Inc., 145 West 45th St., New York 19, N. Y. The list includes running times and rental prices as well as outright sale prices. Latest release by Nu-Art is **OUR TOWN**, the popular screen version of Thornton Wilder's play, directed by Sam Wood and featuring William Holden, Martha Scott, Fay Bainter, Beulah Bondi, Thomas Mitchell, Guy Kibbee, Stuart Erwin, and Frank Craven, who acts as narrator of this story covering the lives of the inhabitants of Our Town. Running time, 92 minutes. Rental rate, \$15.00 per showing. The film may be shown in two parts on successive days at a slight additional charge.

LATEST releases by Official Films, Inc., include the following:

WORLD SERIES OF 1947—A film that every ball fan will want to own. It will give you a front-row seat to the most exciting sports competition in years and provide fuel for many a hot stove session with the boys. 8mm short, \$1.75; 8mm feature, \$5.50; 16mm short, \$2.75; 16mm feature, \$8.75; 16mm sound, \$17.50.

DOGS, SHEEP, MR. BO-PEEP—Is the story of the "Wonder Shepherd," his pony, and his three dogs who herd 2,000 Welsh sheep over a 30-mile range. These dogs, with the highest I.Q. in the animal world, herd sheep in response to code and instinct. Guard and guide their charges, and go for help when it is needed. Watch Scott, a collie, play nursemaid as he bottle-feeds a stray lamb. Available in 8mm, 16mm, and 16mm sound at the above prices.

THE JUNGLE MARAUDER—Depicts the life of a tiger as he terrorizes man and beast in the African jungle. Battle after battle with a black panther, a water buffalo, and as a thrilling climax, a boa constrictor are shown. Available in the above sizes and prices.

MAGICIANS OF INDIA—Demonstrates on your own screen the mystifying tricks and feats of the fakirs of India. See the old shell game, weight lifting with the eyelids, disappearing objects, fire tricks, and snake charming. A film for all ages. Available in all sizes at the above prices.

A **NEW** catalog, describing approximately 300 Universal and J. Arthur Rank entertainment feature films distributed in 16mm size, has been prepared by United World Films, Inc. A previous catalog, published by Bell & Howell Film-sound Library, listed nearly all of its major

features at a flat rate, regardless of age or relative production values. The new catalog lists considerably more top quality titles in the \$20 bracket, about half in the \$17.50, and the rest at \$15. Features in color rent at 50 percent above rates for black-and-white.

A reduction of \$5.00 from catalog rates applies on showings in private homes. This is in line with recommendations voiced by dealers and rental libraries at their recent convention. For further information address United World Films, Inc., 445 Park Ave., New York 22, N. Y.

MADE last summer at the height of the tarpon season, **LEGEND OF USEPPA** provides 29 minutes of entertainment for interspersal in programs of technical films and lectures. In full color, depicting a day of pleasure fishing for the famed Silver King fighting tarpon, the film opens with the legend of how the buccaneer, Gasparilla, made the island group off the Florida Gulf Coast his headquarters. It shows how he placed a slave wife on each of the islands and used the centrally located Useppa for his favorite wife and to bury his stolen gold. Vividly colored flowers are contrasted with the white sand of the wide beaches and the deep blue of the waters, as the story unfolds.

After creating the atmosphere, the camera follows a fishing party on a one-day excursion, watches as hooked tarpons "walk on the water" and fight the hook, and then focuses on the exhausted fish being hauled from the sea. Different techniques of catching these game fish are illustrated, including the use of stainless steel hooks and leaders.

Commentary on the film was written by Dave Newell, associate editor of *Field and Stream*, and the picture was produced by Mode Art, Inc., for the Allegheny Ludlum Steel Corporation. The film is lent free to users of Allegheny Ludlum's wide selection of technical pictures on metallurgy and allied subjects. All Allegheny Ludlum films may be obtained on request to the company's executive office, 2020 Oliver Building, Pittsburgh 22, Pa.

FILMED by John W. Evans, available in Kodachrome or black-and-white, **GRAND CANYON OF THE COLORADO**, is the latest release offered by World In Color Productions of Elmira, New York.



This film is part of a planned series of shorts covering the highlights of the National Park System. The most spectacular scenes of the Grand Canyon were shot, with extensive side lighting being employed to obtain relief effects.

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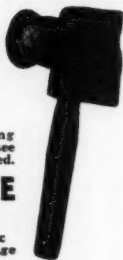
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THE FIRST official United Nations film has been released by the United Nations Film Board. Its title is THE PEOPLES' CHARTER and it is available for rental or purchase by all groups, companies, and individuals through Brandon Films, 1600 Broadway, New York, N. Y. THE PEOPLE'S CHARTER was produced by the United Nations Department of Public Information and appears on the special list of Films about the United Nations compiled by the Film Council of America.

Other films on the list which was made in accordance with the Film Council's decision to stimulate use of audio-visual materials about the United Nations throughout the country during and after the recent United Nations Week are: NOW THE PEACE, produced by the National Film Board of Canada; ONE WORLD or NONE; SPOTLIGHT ON THE BALKANS; BROTHERHOOD OF MAN, an animated cartoon in color; FOOD—SECRET OF THE PEACE; THE PALE HORSEMAN; THE PEACE BUILDERS; INDONESIA CALLING; YEAR OF FREEDOM; WE SURVIVED; and others. Any of the titles listed above are available for rental or sale from Brandon Films and from leading visual education libraries in most areas of the nation.

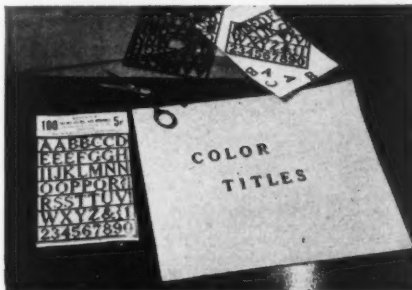


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Cut-out stiff paper letters, numerals and punctuation marks can be obtained in most dime stores and will solve the problem of a really inexpensive letter set for color titling. The letters, all capitals, come in various colors and are linked together on a card. The ones I have are one-half inch in height and can easily be snipped apart with a scissors. One hundred of them sell for five cents!



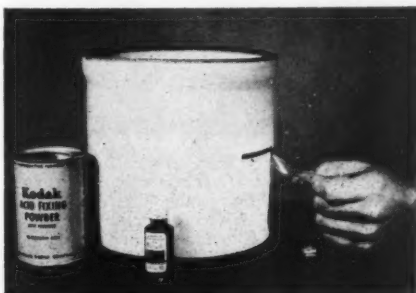
The letters are gummed on their backs and can, of course, be used that way. However, by just placing them in a horizontal position on the title background, they can be used over and over. Although I have only blue and green letters, I have seen other colors including silver, this last being suitable for black-and-white titling as well.

As the letters have a metallic sheen to them, care should be taken in placing lights at a 45-degree angle when filming.—George Carlson.

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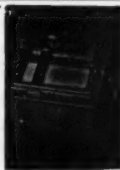
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level marked with finger nail polish. To make a neat mark and one that is not too wide, first place two strips of scotch tape about one-eighth inch apart at the position desired. The nail polish may then be applied over tape and jar.

When the polish is dry remove the tape as shown in photo and a neat line will remain. While the photo shows the line on the outside of the jar, the writer has a similar line on the inside.—*H. Leeper.*

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Unexposed contact paper can be kept available for instant use in light-tight packages if cut film boxes of the same size as the paper are used.

One end is removed from the inner box, and a flap made on an end of the outer box. The paper is placed in the inner compartment and



then this unit, open end first, is inserted in the outer box. A rubber band around the box will hold the flap tightly enough to exclude all light. The boxes are then labeled with the contrast numbers of the paper in letters large enough to be read with ease under the safe-light.—*Herman Klein.*

Preventing Overexposure With Open Flash

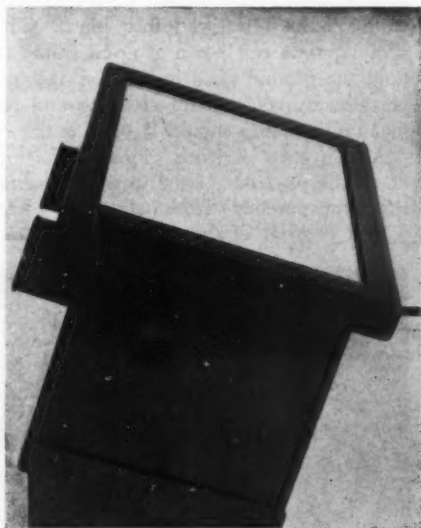
When shooting close-ups with open flash, overexposure is likely since an opening of F:32 is, at times, still too large. The intensity of the flash may be reduced approximately one-



half by tying a clean, white handkerchief around the reflector. When calculating your exposure, assume that your film is only one-half as fast; *don't* halve the guide number in the flash table. If your film is rated 64 Weston, then find your new guide number in the Weston 32 column.—*John Stockwell.*

Negative Viewer

This viewer was made from a metal tool box that was picked up at an Army Surplus Store. The top of the box is removed and a wood frame, holding a piece of 8 x 10-inch blue opal glass is substituted. Ventilators are made from baby food cans with baffles soldered in-



side. Two ventilators are located in the bottom and two in the back, near the top of the viewer.

The feet are made of 1/8-inch Masonite, sawed at an angle to give the viewer the proper tilt forward. An automobile dash switch is placed in the front of the box to operate the viewing lamp. The viewer is enameled blue on the inside and a 60-watt blue bulb is used for illumination.—*Wm. D. O'Brien.*

Protecting Roll Film Boxes

When roll film boxes are carried in the pocket, or in a case, they have an annoying habit of working open on the ends. This not only makes them more difficult to carry, or to store in the event of non-use, but reduces the protection against dirt and dust.

A small piece of Scotch tape or other gummed material placed on each end of the box will prevent this.—*Duane Featherstonhaugh.*

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Better reflecting characteristics are possessed by aluminum-surfaced mirrors; they have a higher reflectivity in the useful spectral range. This is of particular interest to photographers using reflex cameras. A fine grain smooth surface is, of course, required for efficient protective coatings and to minimize diffused reflections.—*D. Storing.*

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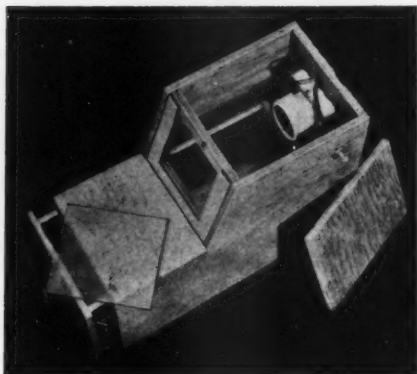
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Slide File & Viewer

(Continued from page 73)

elevated rear portion which contains the viewer. The lamp socket and the toggle switch should be mounted before the top of the unit is screwed into place. The slanting slide rest has a grooved frame to hold the ground glass in position and yet permit easy removal for cleaning and replacing the lamp should it burn out.

A thin strip of wood glued to the top of the file in front of the viewer prevents the transparency from slipping when placed in front of the ground glass.



Although this viewer does not provide for magnification of the image, it is not a serious fault as the transparency is usually of such size that it can be easily studied without this aid. However, should the occasion arise, it may be more closely inspected with the aid of a reading glass.

A coat of stain and shellac should be given to the unit when it is completed, followed by a slight sanding and waxing,

TONING TROUBLE?

Remember that *thorough* washing and fixing are an absolute requisite if toning is to be administered. Failure to fix the print completely and wash it thoroughly will result in poor tones and "bleeding" images.

The fixing and washing requirements for toning are rigid, for any residual halide may cause immediate difficulty. Fix and wash your prints as though you were going to display them for a hundred years, then you will have no trouble when toning.—D. Storing.

LAST WORD

(Continued from page 10)

helps a great deal in protecting negatives. Small pieces can often be obtained from glass dealers as trimmings from show windows, etc. The slightly greenish color makes it bad for color work, but is fine for black-and-white. Use it in place of the clear glass above the opal.

Prairie Du Sac, Wis. ROBERT T. NAGLER.

Photofloods vs. Natural Light

Sirs:

Where does George Karfiol (Let's Photograph Kids Naturally, Oct. MINICAM) get that stuff about "... photofloods and spotlights are even worse; with children it takes genius (using strong lights) to avoid hard stares or squints."

In specializing on kid photography for eight years I've made hundreds of pictures using photofloods only, and have yet to make a squinty picture. Here's a sample—show me the squint in it.

Los Angeles, Calif. O. A. ENGSTROM.



An Orchid to Build-it's

Sirs:

After a long layoff in purchasing MINICAM, I picked up the October issue. Homebuilt enlarger, balance scales, and a list of interesting articles caught my eye. If this keeps up, I'll continue getting MINICAM all the time. Why? Because no matter what the rich boys say about homebuilt gadgets, we with limited budgets still build our own. Pride in good craftsmanship, money saved, and the incorporation of features not included in commercial products makes it worth while to build your own equipment whenever you can.

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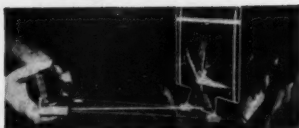
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• Several readers pounced upon Lanson Eppenweiler's comparison of the Argus C-3 and Argoflex cameras (Oct. Last Word Column). The following letter best typifies the answers received.—Ed.

Slow Down, Eppenweiler

Sirs:

Young Lanson Eppenweiler is entitled to draw his own conclusions, but he should have better information. Sonny boy, whatever your years, how much you have to learn! You hoot at exposures of 1/10, 1/25, and 1/30th second. Don't you know that box cameras are timed at 1/25th second? Perhaps you take pictures from 10 A.M. to 2 P.M. (the poorest time of day), but others of us frequently shoot at dawn and sunset using much slower exposures!

These are true facts about the Argus C-3, Mr. Eppenweiler: Film can be bought for it in 20 exposure rolls as well as 36 exposure rolls. The color 35mm, 20 exposure rolls, cost \$3.04 for Kodachrome (I don't use Ansco color), and 81c for black and white.

The range finder may have an adjuster wheel for the range adjustment, which resembles the wheel on a Leica—but the similarity ends there. The range finder on a Leica is a superimposed image. The Argus C-3 has a split vision range finder.

The price for an Argus C-3 is \$74.71. That's with Flash which won't work effectively at more than your beloved 1/50th. This makes it cost more than an Argoflex. What's more the flash, in my case, kept falling off the camera. I had to buy a new Speedgun for \$15.50 to get efficient flash. This lifted the cost of my C-3 up to \$90.21.

Don't look down on 12 shots per roll for the Argoflex. That's enough. Have you ever been caught without a tank and had to process a roll of film? With a roll of 120 (And that's more than 32 cents a roll, chum), it's very simple. Don't try it with 35mm in any length over 3 ft. You'll have an awful job if you do. It can be done, but, brother, are you sorry when you have to do it.

A final word. Take that little camera of yours out when the shadows are fleeing before the strident shout of sunset light or dancing tiptoe ahead of the light of early morning. You'll find your meter reading down in the very low figures .2; .3; .4; then is when the shots come that lie on the film like the touch of a Paderewski or the singing strings of a Kreisler. The film to use is the lovely, slow EK Panatomic-X, which has a Weston daylight of 24. At F:3.5 and a Weston reading of .4. That picture must have exactly one second. But those pictures are of the stuff that dreams are made of. That same shot with the shadows a bit on the darker side, say .2, would require 2 seconds. I usually stop it down to F:8. Then it calls for 10 seconds. Slow down, bub, you're missing something.

East Dorset, Va.

P. M. WILLCOX.

CAMERA CLUB

NEWS AND IDEAS

Oklahoma City follows close on the heels of Chicago and Miami in the variety and number of conventions held each year. Those fortunate enough to attend the recent PHOTOGRAPHIC SOCIETY OF AMERICA Convention there, now know the reason. C. T. Baker, APSA, Mel Woodbury and the rest of the committee provided an inspiring list of meetings supplemented by entertainment that will be hard to beat at future conventions. Spurred on by prizes to be awarded for the best pictures made there, lens-hounds made good use of their equipment for four days under perfect weather conditions. Flash bulbs popped until the wee small hours.

There's no doubt that far more record and human interest pictures hit the hypo than those of the salon variety. It all started with a trip to the oil fields. Workmen at one oil well were covered with something besides oil, and Detroit photographer Isador A. Berger, APSA, was firmly talked out of a shot from the top of the derrick. Other Oklahoma subjects you may expect to see in club competitions and in MINICAM are: Indians, ranch hands, chorus girls, unsuspecting photographers, Oklahoma City University's Chorus and Orchestra, outdoor barbecue, and a brand new Honorary Indian Chief, Mr. Charles B. Phelps, Jr., FPSA. Phelps, who was reelected President of PSA, is shown off guard below giving his camera a fresh film supply.—Photo by Gilbert Hill.



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JOHN R. HOGAN, FPSA

The late Stuyvesant Peabody was deeply interested in anything that would help to improve the standards of pictorial photography. His son, Patrick Peabody of San Jose, California, has established a perpetual award to be given once each year to the photographer who has contributed the most toward pictorial photography.

The initial presentation of the Stuyvesant Peabody Memorial Plaque was made at the PSA Convention in Oklahoma City. The recipient, one of Philadelphia's most genial Irishmen, John R. Hogan, FPSA, is a noted marine photographer, lecturer, salon judge and Chairman of the PSA Pictorial Division.—Photo by Hoxie.

It happened in San Diego, and although we've been expecting it, this is the first report received here of a new way to comment on prints. The SAN DIEGO C. C. asked Wm. Mortensen, well known teacher and pictorialist to criticise a selection of prints. Mr. Mortensen was not present at the meeting, but sent in his comments via wire recording, perhaps the first time that this medium has been so employed. Members reported the experiment highly successful and returned the wire to Mortensen with various greetings and comments.

As soon as wire recording comes into popular use, this sort of deal has wide potentialities. How would you like to send a set of prints off somewhere and have a board of three or four judges comment on them?

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... "Record Shots," Photographic Group of Philadelphia. (You can say that again, club editors, lift this item bodily. Thanks, Philadelphia.—Ed.)

The model night season is in full swing. In Hartford, Conn., members of the CONNECTICUT VALLEY C.C. poked their lenses through a ring light made especially for the occasion by Al Hyman. Model was lovely Joan Paul of Windsor, who was chosen Miss Hartford of 1947 in a recent contest.

While this was going on the PHOTOGRAPHIC GROUP OF PHILADELPHIA had a studio nite which featured Miss Greater Philadelphia.

In Cincinnati, members of the QUEEN CITY PICTORIALISTS tried to beat the chief criticism of model night—"All the pictures look alike." Members (2 at a time) entered a room containing two models and two lighting set-ups. Twenty minutes were allowed to each photographer and he supplied the proper props and the idea for his own picture. Merchandise prizes were awarded the winners at a subsequent meeting.

Portrait Night at RETLAW C.C. in San Francisco was held on a cooperative basis. Teams were made up consisting of an advanced worker and a beginner, with a view to finding out what has been going on that leads to grey prints and other faults. Advanced workers helped with lighting set-up, exposure and posing. An 8 x 10 print competition later determined the winner of the most points. Sounds like a good idea, yes?

How would you like to have your slides criticized by the top shooting man last season as listed in the PSA Who's Who in Color Slide Exhibitions? Well, you can do just that. Mr. Karl Baumgaertel, A.P.S.A., announces a brand new idea . . . criticizing slides by mail. His charge is 25c per slide, with a minimum of \$2.50, plus transportation both ways. They go to him prepaid, and he returns them via express collect. Several people can group slides together for the minimum, if desired. Slides should be mailed to Mr. Baumgaertel at 353 31st Avenue, San Francisco 21, California. He is eminently qualified to render a service of this type—is in constant demand to judge camera club competitions in San Francisco—has judged several international color salons including San Francisco and Sacramento. He practices what he preaches, too, for his own slides are extremely fine, and have won many awards.

—Color Club "Projector."



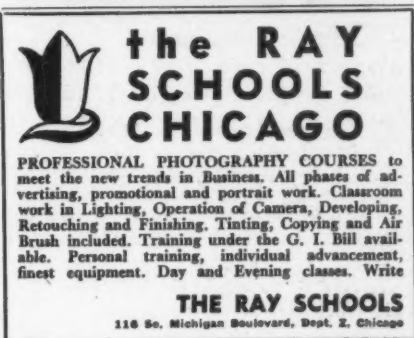
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PSA HONORS—1947

Ten fellowships, 40 Associateships, and one Honorary Membership, all comprising the highest American honors in the field of photography, were conferred by the PHOTOGRAPHIC SOCIETY OF AMERICA at the banquet concluding the Society's 1947 Convention in Oklahoma City.

The Fellowships, granted for outstanding accomplishments in or contributions to the arts and sciences of photography, and the Associateships, recognizing various fields of photography, were conferred by the PSA Honors Committee; the Honorary Membership was conferred by the PSA Board of Directors. The recipients are:

FELLOWSHIPS

Cecil B. Atwater, APSA, Newtonville, Mass.
Robert A. Barrows, Philadelphia, Pa.
Grant Duggins, APSA, Sacramento, Calif.
Harold E. Edgerton, Boston, Mass.
Robert J. Flaherty, Abbeyville, La.
Hans Kaden, APSA, New York City.
Yousuf Karsh, APSA, Ottawa, Canada.
Dr. Benjamin J. Ochsner, APSA, Durango, Colo.
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Frank E. Carlson, Cleveland, Ohio.
Mrs. Blossom Caron, Montreal, Canada.
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 Frank Richterking, Louisville, Ky.
 Howard Schumacher, Rochester, N.Y.
 Kenneth F. Space, Binghamton, N.Y.
 David J. Stanley, Buffalo, N.Y.
 Allen Stimson, West Lynn, Mass.
 Dr. Carrol C. Turner, Memphis, Tenn.
 R. D. Wadia, Bombay, India.
 J. Philip Wahlman, Chicago, Ill.

P. H. Oelman, FPSA, of 311 Main Street, Cincinnati, Ohio, is well known for his beautiful photographs of the female form. Influenced somewhat by such requests as, "Would you make me a small print of 'Studio Window'?", P. Aitch has selected some of his most popular photographs for inclusion in a series of portfolios. Distribution of the first two portfolios (which sell for ten dollars each) has already begun. Each portfolio consists of six original prints, toned, signed and mounted. Six different models are featured in Set A.

One of the most valuable little gadgets is a fountain pen flashlight, both in the camera bag and in the darkroom. When taking pictures it is often valuable in adjusting the shutter of the camera, especially when making night shots, indoors or out.

But in the darkroom it really comes into its own. There it is used to locate a negative that falls to the floor, or to adjust the aperture of the enlarger. When used in the darkroom, the flashlight is equipped with a piece of red cellophane so that it will not fog the enlarging paper.

The cellophane is not glued directly to the flashlight, but put across one end of a small cardboard cylinder which will just fit over the lens of the light. Such a cylinder is easily made by wrapping several layers of gummed paper tape snugly about the flashlight, gummed side out. Another layer is put around, gummed side in. This gives a smooth, non-sticky surface both on the outside and inside of the cylinder. Spend a few minutes making this gadget, and make your flashlight serve double duty.—*Atlanta Camera Club News.*

Larry Gray, Publicity Chairman of the ST. LOUIS CAMERA CLUB, came up with a first in connection with the opening of the Third Mississippi Valley Salon. A selection of prints from the show was put on the air via television over KSD on October 27th. Norman Brice, Salon Chairman and Paul K. Pratte, APSA, one of the judges, showed and discussed some of the top notch prints in the show.

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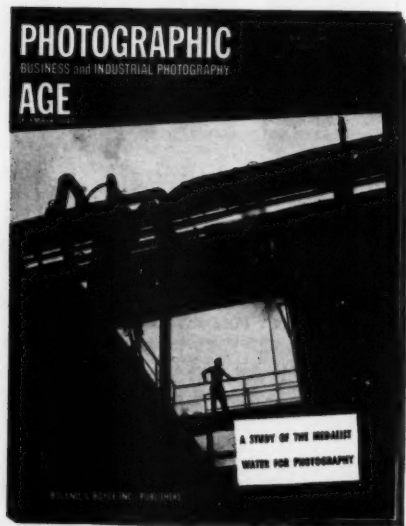
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Salon Judging

(Continued from page 43)

The competition in landscapes—winding roads, farm scenes, morning mist, sunsets—was terrific, and many which appeared excellent to me were eliminated, mainly, I thought, because they were not selective enough in what they presented. Two other definitely trite subjects were character studies and snow scenes. I would like to have a dollar for every sagging snow fence I watched stagger in rhythmic precision across the glistening snowscape.

Children and animals, of course, remained almost sure-fire, as long as they were well done. But with child portraits the principal fault seemed to be stiffness or artificiality in expression or treatment. I had the impression that too often the child photographer was trying to impose *his* idea on the child, with the result that many child subjects were somewhat incongruous. The wholly natural picture that expressed as its main theme the idea of childhood itself did much better.

The latter two subjects, plus any humorous treatment of material, appeared to me the things most appreciated by the judges. As a matter of fact, humor was at such a premium that it seemed to me the judges accepted a number of prints in which the real humor was rather slight. Too much of the humor was stale, and too many were simply gag shots. There was little or no real satire. As one of the judges finally said in exasperation, "Why don't these people with humor learn photography?" I am convinced that this is a hot tip for those interested in making a good start in the salons.

The answers to a number of other questions I had been asking myself before attending my first judging can now be summed up rather briefly.

What about the size of prints? Does the 14x17 have a better chance than the 11x14? Yes, because more of the better prints are submitted in this size, but it

seemed to me that the judges were impartial on this subject. I saw many smaller prints accepted, the smallest was $4 \times 5\frac{1}{2}$, the largest, 16×20 . There were a few novelties — one red-toned fire scene about four inches wide and twenty inches high.

What about toning? If a print can be *improved* by toning, the smart thing to do is to tone it. As a majority of the contributors seemed to know, a well-controlled blue tone does wonders to step

up marine, snow, or night scenes, and brown toning, well handled, adds warmth and friendliness to such things as landscapes or pets. Tone should be fitted to the subject matter, but it won't salvage a print that is bad in subject matter or technique.

What about papers? Any preference here? There was an enormously wide variety used, and the only definite prefer-

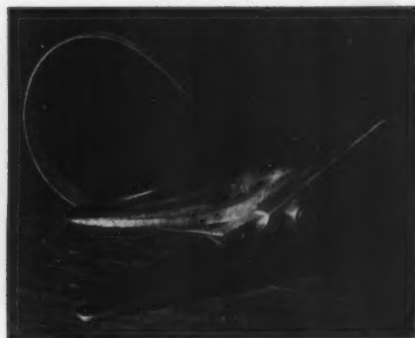
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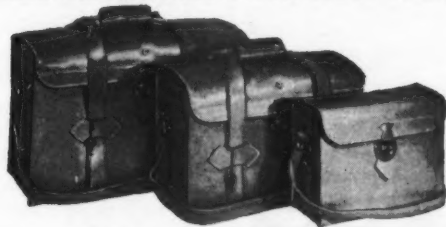
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ence that I could make out was for warm-tone papers. Of the dozen or so prints I saw declared definitely "In" during the time I watched the judging, two were large luscious glossies.

What about titling and signing? Does this impress the judges? Speaking from my own experience and observation, I would say that they do not. In the first place, the judges are too far away to read them. Once in awhile a print is taken out of the box so that the judges may examine it more closely either for a suspected fault or to see if it shows up better out of the glare of the box lights, which sometimes is the case. Three or four times the title or name of the photographer was asked, but only *after* the print had been definitely accepted or rejected. Of course, pretentiousness and sloppiness do show up. Keep your titles and signatures neat and simple.

Are there any politics? Do the local camera club members or the big names get the breaks? Frankly, I do not think so. The judges generally do not know which print belongs to whom, and the judging seems to be completely impartial. Moreover, judges are human. They get tired of seeing the same old print at salon after salon, no matter how successful it has been. A good new idea seemed to have it over the old stand-bys every time. Twice I saw a familiar print thrown out with the comment: "That is a very poor copy of that picture. A bad print. Out!" The fact that a print has had wide circulation or publication, therefore, does not assure its acceptance. I saw the cover shot of a recent issue of a well-known photographic magazine thrown out on the first showing. And the judges were right. The print was too dark, and the toning didn't help.

Finally, what are the principal rules the aspiring salon contributor draws up for himself after this first experience?

For me, there are four:

1. Master technique. Let technique do everything possible for every picture.
2. Search for fresh ideas. Avoid the trite and obvious. Don't be afraid to experiment. Have the kind of integrity to

make the kind of pictures that *I like*, not just those based on successful formulas.

3. Learn how to get impact into my pictures. This means attention to composition, learning to select and eliminate, and giving to my print that quality which Mortensen called "the Command to Look."

4. Attend every salon judging I can. There is no stimulus or no teacher like an afternoon or evening of fine pictures and expert criticism.

HOW THE JUDGES VOTED

A—Accepted; D—Declined

Uphill Road	A
Morning Mist	D
Ailene	D
Miss Equipoise	A
Transparency	A
Study in Glass	D
The Women	A
Hoosier Pioneers	D
A Trimming	A
Little Snip	D
Wind and Sky	A
Underpinning	D
Pattern in Perspective	A
Skyline	A
In Quest of Knowledge	D
Cr-r-runch	A



If you haven't guessed already, that other one is my mother-in-law.

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BLUE BACKGROUNDS

(Continued from page 32)

Although there is no cure-all for this dilemma, there is a way in which one background can be made to fill the bill for black, white, and neutral backdrop needs. This solution is a background colored blue. The variations in the way it photographs (from matte white to jet black) is controlled by the amount of light that is thrown upon it.

If the prospect of abruptly becoming a bachelor does not appeal to you, you may have to give up the notion of painting one wall of your living room blue. The next best bet will be to obtain a good portable backdrop. Set up your camera and measure the coverage you will need at the greatest distance you are apt to do much shooting from. It is a good idea to use as much background as your shooting space will allow in order to avoid getting the edges in the picture. When you have decided on the right measurements, you should begin shopping around for the right backdrop material.

Window shade dealers usually stock material in six and seven foot widths and rollers up to six feet. Regular store-window shades come in even larger widths. If you can't find just what you want in width, the dealer can probably make a shade to the right dimensions for you. A 6x8-foot shade of strong white material, complete with roller spring, will cost approximately \$8 to \$10. A shade roller of this type should be mounted on a narrow board so it can either be suspended from the ceiling, or supported by a flood or spotlight stand.

An alternate background is the "giant" roll of corrugated cardboard sold by wholesale window-display dealers. These rolls, when stood on end and straightened out, measure approximately 8x12 feet, and cost around \$12 each. The corrugated side is already painted matte white; the back side is a plain, flat, unpainted surface. Two coats of blue paint are generally required to give the flat side an unblotched surface. In so doing, care must be taken to

avoid having the blue soak through and spoil the white matte finish on the corrugated side.

In selecting your paint (or for some materials you may prefer a dye), try out the shades you like under the same sort of artificial light you will be using for photography. A tone of blue that looks just a shade cold and gray under daylight warms up very noticeably under photoflood or flash illumination. Be sure to note how the intensity of light affects the warmth and tone of the particular shade of blue you are testing.

Over and under lighting of a good blue background will give you an extreme range of tones to choose from. Two No. 2 photofloods in reflectors directed on the background, and one lamp of the same intensity used as a main light source, should, if you have the right shade of blue, produce as white a background as you could want. As you move the background lights farther away or reduce the size of your lights, the blue becomes darker and darker until it photographs black. Proper manipulation and balancing of the lights used will enable you to arrive at almost any shade of gray you need. In color shooting, the same balance of light that produced a white background for a black-and-white picture will provide a pale blue background for a properly exposed color shot. By reducing the amount of light that reaches the background, a deeper, richer blue backdrop results.

Good Manners in Photography

A short time ago I was unfortunate enough to pass through the park behind a group of camera club members. The grounds looked like the tail end of a rummage sale in a film factory. Empty film cartons, film pack tabs, and other odds and ends were strewn over the entire area. But worst of all, several of the nicest flower beds in the park had been trampled by some thoughtless photographer.

Let's all practice good manners along with our photography and try to make other photographers welcome. If you can't find a place to put your trash, carry it away with you. Don't scatter it around and make a nuisance of your picture-taking. And, above all, watch your step; someone else may want to look at the flowers you trample.—*John H. Clem.*

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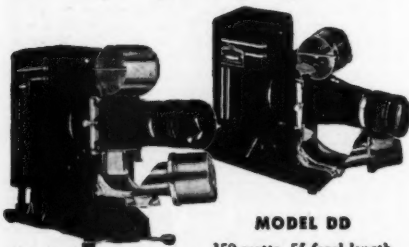


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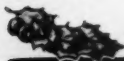


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CONTEST WINNERS

(Continued from page 24)

before; second, the range of subject material was such that the judging never became monotonous; third, the over-all quality of color work submitted hit a new high. This is the first time in the history of MINICAM's Cover Contests that the color rendition of the *average* entry was up to par. Many entries, of course, were far above average in color composition.

Each transparency was judged individually as it appeared on the opal-glass of an internally lighted viewing box. Color prints were judged separately. At the first showing, the judges decided whether or not a true color shot had magazine "possibilities." Subject matter, color balance, and composition were the deciding factors in this judging. Transparencies and prints that had definite possibilities were placed in the "Hold" pile; color work that was obviously unsuited to either cover or inside use in MINICAM was placed in the "Return" pile.

In the second judging, the "Hold" material got a more thorough sifting and only the cream of the color work survived. From the third showing on, the judges knuckled down. They studied a lot of color work which, three years or so ago, would surely have pulled down a prize. This year, in the teeth of stiff competition, a great deal of excellent work was nosed out by something a little fresher in concept, a little more masterfully interpreted. When the judges had reduced the "Hold" pile until—to their thinking—it was no longer reducible, they picked five 1st Prize Winners, and reluctantly confined themselves to awarding Honorable Mentions to the rest. A quick check through the list of former MINICAM Cover Contest winners showed that none of the 1st Prize Winners have ever appeared on a MINICAM cover before.

In congratulating these winners, MINICAM also wishes to thank the hundreds of contributors whose entries did not quite

ring the gong this year. For the benefit of those who are already planning entries for the 1948 Color Cover Contest, let's analyze four transparencies picked at random from the reject group and reproduced here in black and white.

These pictures typify hundreds of similar color shots which—though often well done—fail to click *from the standpoint of magazine use*. Why do so many pictures with good color and thoughtful composition fail to make the grade as magazine covers? Everything else being equal, it is generally because their subject matter is: (1) localized in interest, or (2) hackneyed.

Consider, for instance, the indoor shot of the young woman and child. The color in the original transparency is excellent, and it is conceivable that the subjects' immediate friends and relatives have found this picture most appealing. Its "local interest," therefore, would be tremendous—but what of the hundred thousand strangers who would view it as a magazine cover? Could they be expected to share this interest on the strength of the picture alone?



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There were dozens of pictures in a similar vein—Little Sue in front of the lilac bush, Andy holding a toadstool, Papa sitting in his new lawn chair. Interesting pictures, yes, but interesting as album snapshots, not as magazine covers. Rather than story-telling or interpretive pictures, they belong to the category of record shots a la color.

The road scene is the outdoor version of a color snapshot. Something about this scene undoubtedly had meaning to its maker, but does the empty road convey this meaning to anyone else? With no center of interest to concentrate upon, the picture's only bid for attention is color itself. This is not enough. Color is like the icing on a cake; it merely "tops off" what was good to begin with. Colorful sunsets, landscapes, beach scenes or autumn foliage are not enough by themselves; they must be incidental to a picture that would be interesting even if rendered in black and white.

The portrait of a girl holding a basket of fruit, and the full-length picture of the girl with the bathtowel are typical of hundreds of entries that have certain merits—yet lack originality and finesse.



Both are a trifle "posed" looking, and as pictures have nothing to say except that the models are pleasant to look at and photograph well in color.

Possibly 300 entries with pretty girl subjects were equally as ambiguous. Most of the pictures were technically well executed—but lacking in freshness of viewpoint and imagination.

What did the winners have in the way of subject matter? Two girl subjects made the grade (one in a red outfit will be our valentine on the February cover), a close-up action shot of a racing car, a mountain landscape from the Northwest, and a Chicago street scene shot at dusk. We hope you'll like them.

Next June the 1948 MINICAM Annual Color Cover Contest will be announced. In the meantime, plan your next year's entries as far away from localized interest and hackneyed subject matter as possible. Look for something exhilarating and original in subject material—something that will be of as much interest to other photographers as to yourself.

REMBRANDT AND COLOR SLIDES

Remember Rembrandt? Great painter, yet few of his paintings had much color in them. A study of some of this old master's pictures would be extremely profitable for many color slide makers.

It is not uncommon for someone viewing a near-monochrome slide to say, "It's not a color slide," as if it didn't belong because it lacked a large variety of colors. Such comments are usually made by those lacking in color taste and without sufficient perception to see that a shoreline in a fog, pine woods in mountain mist, rain swept street, etc., are subtly colorful. The artist sees this; the mechanic does not.

Advanced color workers know what the artist knows: you can use many colors and by combining them harmoniously make a picture; or you can use very few colors and yet make a picture. Gauguin, painting in the South Seas, used brilliant colors; Rembrandt used few colors (almost to monochrome). Both were great painters. We doubt that anyone ever said that Rembrandt should not have painted because with all the colors of the rainbow at his dis-

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PRINTS from your movie films? Yes. Send a small piece (Color, Black and White) and one dollar to get enlarged negative and 2 enlargements. Curio Photo, 1187 Jerome Ave., New York City.

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SALONS AND EXHIBITS

★ FOLLOWS P. 5-A RECOMMENDED PRACTICES

Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	First "All-Colorado" Salon of Photography.				Denver Art Museum, Denver, Colo., Nov. 21-Dec. 7
Exhibit to see	16th Minneapolis Annual Salon of Photography.				Minneapolis Institute of Fine Arts, Minneapolis, Minn., Dec. 1-31
Exhibit to see	★Eleventh International Salon of Photography.				Milwaukee Art Institute, Milwaukee, Wis., Dec. 7-27
Exhibit to see	★Sixteenth Detroit International Salon of Photography.				Detroit Institute of Arts, Detroit, Mich., Dec. 21-Jan. 11
December 6	Thirty-first International Los Angeles Salon of Photography.	Lynton Vinette, Secretary, 843 N. Detroit St., Los Angeles 46, Calif.	4 mono-chrome or color 1 section	\$1.00 each section	Los Angeles County Museum, Exposition Park, Los Angeles, Calif., January, 1948
December 8	★10th Annual Springfield International Salon of Photography.	M. Louise Lochridge, Salon Secretary, The George Walter Vincent Smith Art Museum, Springfield 5, Mass.	4	\$1.00	The George Walter Vincent Smith Art Museum, Springfield, Mass., Jan 2-21
December 10	★Thirteenth Annual Des Moines International Salon of Photography.	Secretary, Y. M. C. A. Movie and Camera Club, Y. M. C. A., Des Moines, Iowa.	4	\$1.00	Hall of Photography, West Fourth St. at Keosauqua Way, Des Moines, Iowa, Jan. 1-21
January 10	★First Cuban International Salon of Pictorial Photography.	Mr. Angel de Maya, Club Fotografico de Cuba, Ave. Italia 305, bajos, Havana, Cuba.	4	\$1.00	Club Fotografico de Cuba, Havana, Cuba, Feb. 13-Mar. 5
January 14	★Seventh Chicago International Salon of Photography.	Mrs. Anne P. Dewey, Chairman, Chicago Historical Society, Clark St. at North Ave., Chicago 14, Ill.	4	\$1.00	Chicago Historical Society, Clark St. at North Ave., Chicago, Ill., Jan. 25-Feb. 26
January 15	★Fifteenth Wilmington International Salon of Photography.	Fred A. Brunck, Chairman, No. 8 Corinne Court, Villa Monterey, Wilmington 278, Del.	4	\$1.00	Delaware Art Center, Wilmington, Del., Feb. 8-29
January 17	★Third Chicago International Exhibition of Nature Photography.	H. J. Johnson, 1614 W. Adams St., Chicago 12, Ill.	4 prints and/or slides	\$1.00 each group	Chicago Natural History Museum, Chicago, Ill., Feb. 1-28
January 17	★Sixth International Western Canadian Salon of Photography.	Cyril G. Palmer, Salon Secretary, 318 Smith St., Winnipeg, Man., Canada.	4 mono-chrome and/or colour	\$1.00	Art Gallery, Winnipeg Civic Auditorium, Winnipeg, Man., Canada, Feb. 14-27
January 30	★Eleventh Annual Circle of Confusion Salon of Photography.	M. S. Funk, Salon Chairman, 812 S. Painter Ave., Whittier, Calif.	4 prints and/or slides	\$1.00 each section	Whittier Art Gallery, Whittier, Calif., Feb. 15-29
February 15	★Great Falls Camera Club Second Annual Salon of Photography.	Jack B. Hermansdorfer, Chairman, 118 1st Ave. South, Great Falls, Mont.	4	\$1.00	Public Library, Great Falls, Mont., Mar. 1-14
February 16	★Philadelphia International Salon of Photography, 1948.	Ruth N. Clery, Salon Secretary, 4713 Chester Ave., Philadelphia 43, Pa.	4	\$1.00	The Free Library of Philadelphia, Logan Square, Philadelphia, Pa., Mar. 6-28



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